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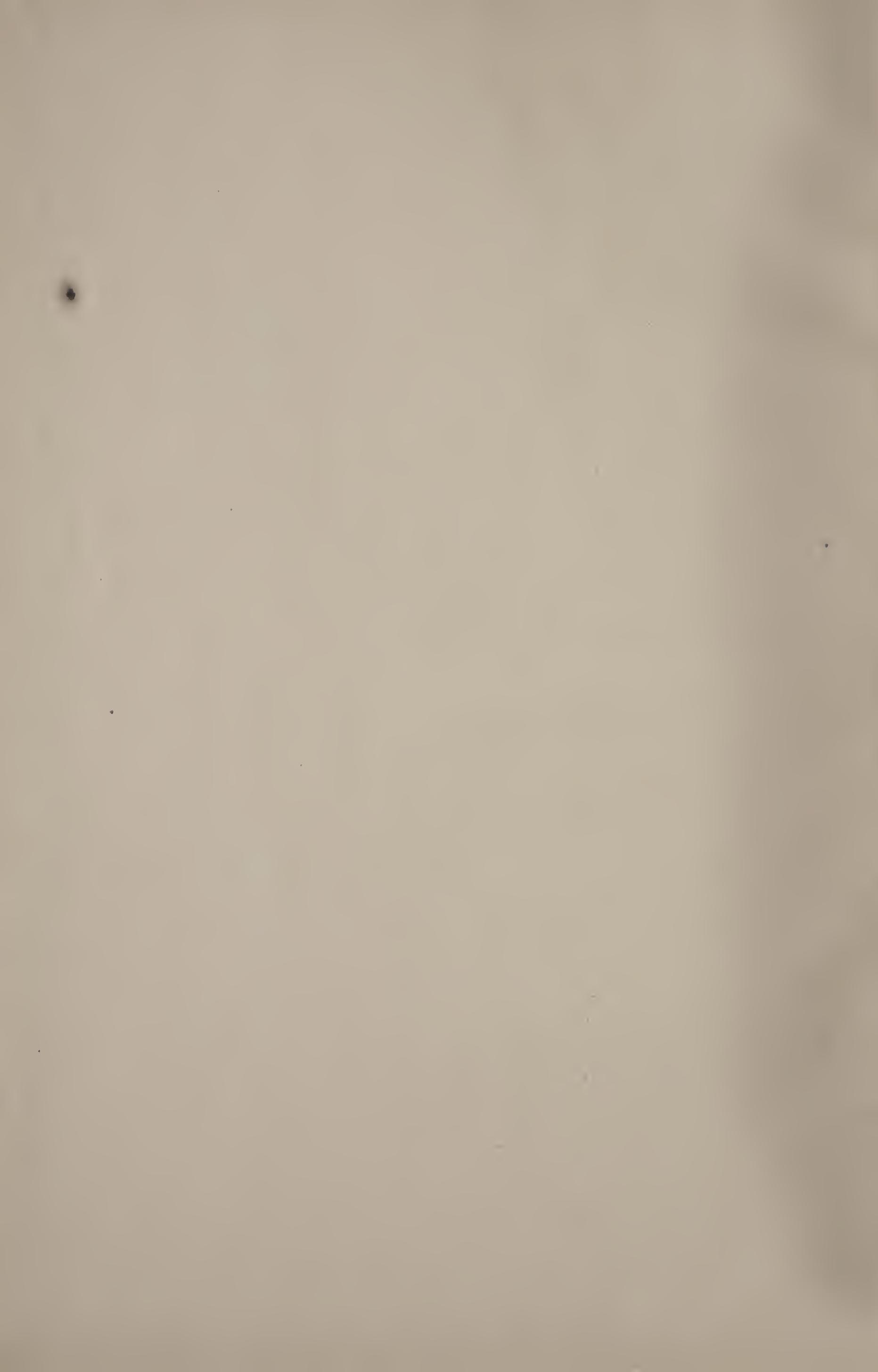
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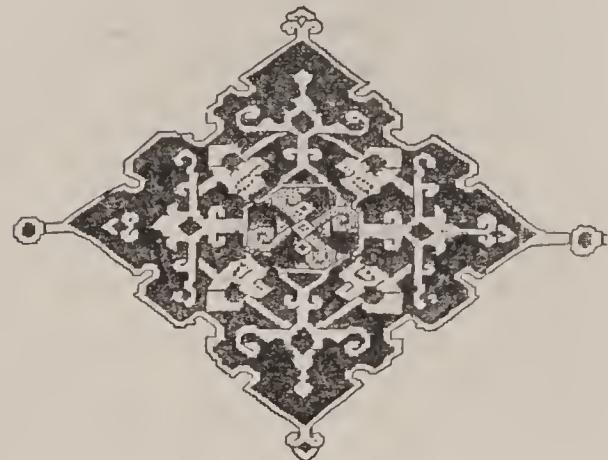
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THE JAMES F. BALLARD  
COLLECTION  
OF ORIENTAL RUGS



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THE METROPOLITAN MUSEUM OF ART. *Ballard*  
*collection*

THE JAMES F. BALLARD  
COLLECTION  
OF  
ORIENTAL RUGS  
BY  
JOSEPH BRECK  
AND  
FRANCES MORRIS



NEW YORK  
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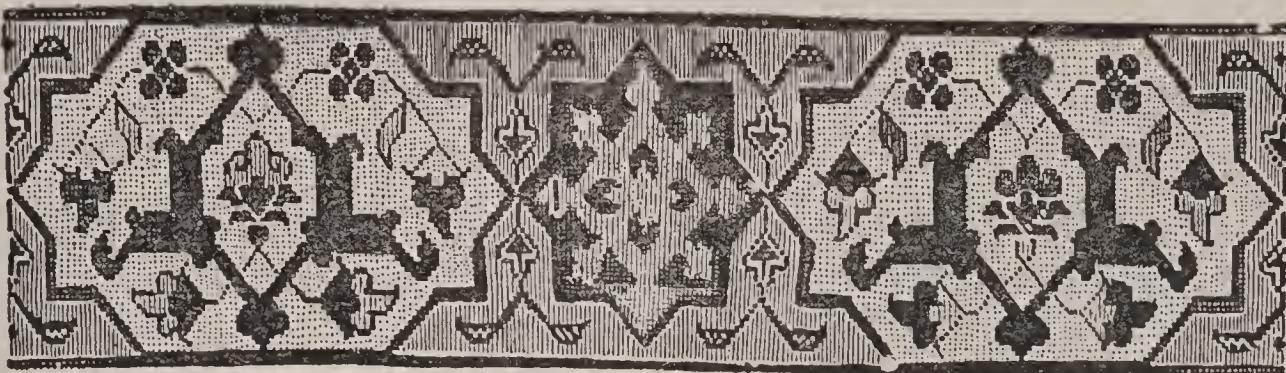
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## PREFACE

**I**N May, 1922, The Metropolitan Museum of Art received from James F. Ballard of St. Louis, Mo., a munificent gift of 125 ancient oriental carpets, comprising the choicest examples in the large collection which, in the course of nearly twenty years of traveling and of diligent study, Mr. Ballard had assembled in his private gallery at St. Louis. Subsequent gifts increased the number of rugs in this princely benefaction to 129.

The collection is now exhibited in the Museum for the first time in its entirety. Through the kindness of Mr. Ballard, sixty-nine of the carpets had been shown here in a special loan exhibition, from October 8 to December 31, 1921; but at the time of the gift, previous arrangements had been made for exhibiting this group of rugs in the museums of Minneapolis, Chicago, and San Francisco, so that it was necessary to postpone our exhibition until the circuit was completed. The rugs were assembled in New York last summer, and the whole collection is now on view in the Gallery of Special Exhibitions, D 6, where it will remain from October 1 until December 31. At the close of the exhibition, owing to the lack of available space in the galleries assigned to the Department of Decorative Arts, it will be necessary, for the present, to retire part of the collection; the rugs not on exhibition will, of course, be available to students.

With the Ballard carpets added to those previously owned by

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the Museum or displayed as indefinite loans (the latter including the notable Joseph Lees Williams Memorial Collection, lent by Mrs. Charles F. Williams), the rug collection of the Metropolitan Museum now numbers 258 specimens. In quality and representative character, as well as in number, the collection is one of extraordinary importance, illustrating with characteristic specimens the development of rug weaving in the Orient from the fifteenth to the early nineteenth century.

Turkish rugs of the sixteenth, seventeenth, and eighteenth centuries are a feature of the Ballard Collection, which is exceptionally rich in fine productions of the Ushak, Ladik, Bergama, Ghiordes, Kula, and other looms of western Asia Minor. The group of nineteen Ghiordes and Kula prayer rugs would alone give distinction to any collection. Among the most beautiful pieces in the collection are three large medallion carpets with floral patterns, which in delicacy of design and exquisite color rival the greatest masterpieces from the looms of Persia. These rugs, which are related to the so-called "Damascus" rugs, also represented in the collection, are believed to have been produced in an imperial Turkish manufactory located in Asia Minor. Of conspicuous importance are two great "dragon" carpets of Armenian origin.

Caucasian and Central Asiatic rugs, for the most part of the eighteenth and early nineteenth centuries, constitute an interesting section of the collection. These rugs, which have been chosen with fine discrimination, are particularly welcome accessions, since the types exemplified have hitherto been unrepresented in the Museum.

Although the Persian carpets in the collection are not numerous, they admirably represent several of the principal types of rug weaving in the country which, above all others, achieved the greatest triumphs of the textile arts. Especially notable are an early "star" carpet, a "Kerman" rug with flowering-plant design, a fragmentary "vase" carpet, and a characteristic late "garden" carpet. The collection is completed by a few Indian, Chinese, and Spanish carpets.

The installation of the exhibition is the work of Joseph Breck, Assistant Director of the Museum and Curator of the Department of Decorative Arts, and the following catalogue has been prepared by him and Miss Frances Morris, Associate Curator in that department. A short account of rug weaving in the Orient is

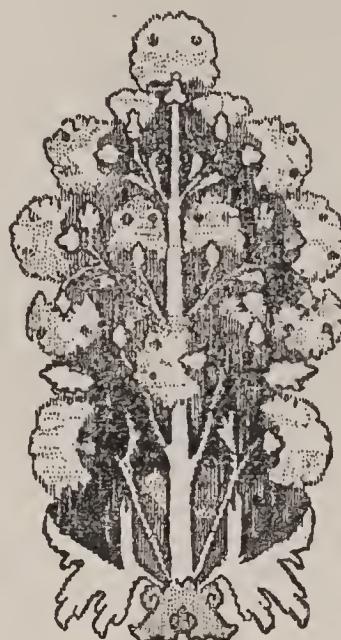
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given in the Introduction<sup>1</sup>; the literature on the subject may be consulted in the Museum Library. The catalogue descriptions have been restricted mainly to notes on colors and to comment of general interest, as each rug in the collection is separately illustrated as a whole or in part. The drawings of ornament throughout the text and the cover design are by Edward B. Edwards.

EDWARD ROBINSON,  
DIRECTOR

September 10, 1923

<sup>1</sup>Reprinted in part, with considerable additions, from the Introduction to the Catalogue of the Loan Exhibition of Oriental Rugs from the Collection of James F. Ballard, The Metropolitan Museum of Art, New York, 1921.





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## LIST OF ILLUSTRATIONS

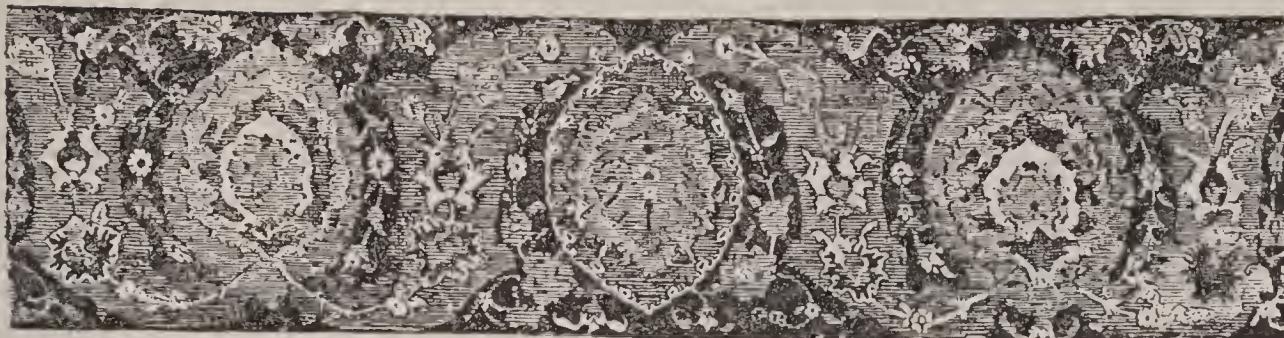
Details of ornament drawn from rugs in the Ballard Collection have been used as illustrations throughout the catalogue. Reference to each is made in the description of the rug from which the detail was taken, and the cuts in the text have always been placed within, or immediately before or after, the entry describing the rug from which the motive was selected. For the convenience of the student of ornament, the following list of the rugs used for the cover design, vignette on the title-page, head-bands, and tail-pieces is given:

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## INTRODUCTION

**I**N this summary account of rug weaving in oriental lands, it is obviously impossible to dwell at any length upon the difficult question of origin; it must suffice to say that the craft is unquestionably one of great antiquity. The earliest carpets were probably of the tapestry (kilim) variety; but in the historical period the knotted-pile carpet predominates. Both kinds are made on the loom. In the kilim weaves, weft-threads of varied colors to form the design are passed alternately over and under the warp-threads stretched on the loom; as the work proceeds, the weft-threads are pressed down to give a compact texture. Resembling the kilim but more intricately woven, the Soumak is another type of smooth-faced carpet; the process is described on page xxiv.

In the manufacture of knotted-pile carpets, rows of knots, each requiring two<sup>1</sup> warp-threads for a single knot, are tied by hand and the ends cut off to produce an even pile surface; the knots are held in position by weft-threads, concealed beneath the pile. Upon the number of knots and the closeness of the warp-threads depends the fineness of texture. As many as 790 knots to a square inch have been counted in an extremely fine specimen;<sup>2</sup> the coarser mod-

<sup>1</sup>An exception may be noted in early Spanish carpets, in which a single warp knot, tied on alternate warp-threads, is customary.

<sup>2</sup>The example referred to is a fragment of an Indian carpet in the Altman Collection.

ern productions average about fifteen to sixty knots to the square inch. There are two kinds of knots: one is called the Ghordes or Turkish knot; the other, the Sehna or Persian knot. In the Ghordes knot the two free ends of the yarn come out between the pair of warp-threads, across and in front of which the yarn has been passed. In the case of the Sehna knot, the yarn completely encircles one warp-thread of a pair but is passed under the second so that only one yarn-end emerges between the pair of warp-threads, the other coming to the front outside. Wool is the principal material for knotting; silk occasionally is used; and gold and silver threads are sometimes woven (not knotted) in the fabric to give greater richness of effect. The warp-threads may be of cotton, wool, or silk. The colors of the old rugs are few in number and limited in shades. Red, blue, green, yellow, black, and white, and occasionally violet, are the principal colors. The old dyes, although happily far from "standardized," have a beauty and a permanency rarely attained in modern productions.

The dating of early rugs is a matter of much uncertainty; but a small number of rugs may surely be assigned to the fifteenth century, and for a few exceptional pieces, dates even as early as the thirteenth and fourteenth centuries are claimed. It is not until the sixteenth century that we find the certain evidence of a date wrought into the carpet itself; our reference is to the famous Ardashir carpet, which bears the date 946 of the Hegira (A. D. 1540). Many rugs have come down to us from the sixteenth century, the Golden Age of the industry, but naturally they are not by any means so numerous as the later fabrics of the seventeenth and eighteenth centuries and of modern times. In general, oriental carpets may be classified as Persian, Indian, Turkish, Caucasian, Central Asiatic, and Chinese. Early Spanish carpets form a related group.

PERSIA. The oft-quoted description<sup>3</sup> of the sumptuous "garden" carpet of the Sassanian monarch, Chosroes I (A. D. 531-579), permits one to assume, although this carpet was probably embroidered

<sup>3</sup>From an Arabic manuscript. The carpet, which represented a garden in full bloom, was called "The Winter Carpet" or "The Spring of Chosroes." It was used during the inclement winter season when the pleasure-grounds of the palace were unsuited for festive purposes. The carpet was destroyed in 637, when the Arabs sacked Ctesiphon.

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or tapestry-woven rather than knotted, that the craft of rug weaving was known at a very early date in Persia. Before the sixteenth century, however, the nature of its development is largely conjectural. No doubt, traditional patterns were continued; but the Mongol invasions of Persia in the thirteenth and fourteenth centuries and later relations with the Far East introduced new motives, such as the "dragon and phoenix" and the "Chinese cloud-band," which long continued popular.

Characteristic in general of Persian rugs are the graceful, flowing lines of the design; the well-ordered composition; the mellow, rich-hued harmony of the color; the popularity of floral motives; the frequent introduction of animal, and even human, forms; and the technical perfection of the manufacture.

An early type of Persian carpet, of which the more primitive examples may be assigned to the late fifteenth century, shows a large, central, star-shaped panel extending nearly across the width of the field, with or without pendent panels; quarter-sections of the central figure sometimes occur in the corners of the field; the ornament consists of spiral floral stems interlaced with arabesques. A splendid example (No. 1) of these early medallion carpets is included in the collection; another (No. 3) is a late version of the same type.

The medallion scheme often occurs in the "animal" and "hunting" carpets, which are properly counted among the most beautiful productions of the Persian looms. They were made, presumably, in northern Persia; perhaps, as it has been suggested, the looms of Tabriz in northwestern Persia had the principal share in their production. Animals are found in the designs of fifteenth-century rugs, but it was during the reign of Shah Tahmasp I (1524-1576) that this type of rug enjoyed its greatest popularity.<sup>4</sup> After the close of the century, such rugs are rare. The "hunting" carpets depict, in the conventional perspective of Eastern decorative art, the wild animals which have been driven by beaters into an enclosed space and the huntsmen who proceed to their indiscriminate massacre. Sometimes human figures are represented more pacifically occupied—seated around a pool, or in a garden feasting and making music. In other rugs, animals only are represented, savagely preying on one

<sup>4</sup>Notable examples of "animal" rugs are included in the Museum collection.

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another. These animal and human figures are combined with floral ornament of the most exquisite quality, interspersed with "Chinese clouds" and other decorative devices. The splendid border design of No. 5 is one which occurs on several well-known "hunting" or "animal" carpets, but the field design of palmettes and scrolling stems is purely floral. Rugs with floral patterns constitute an important class of Persian carpets; occasionally they bear verses in praise of spring or of the nightingale singing in the rose-bushes.

In the rugs just discussed, the floral ornament is usually disposed in a balanced arrangement about a central medallion. A different scheme is followed in a class of rugs patterned with individual plant-forms repeated at close intervals over the field, often within a trellis-like framework. No. 10 is a beautiful example of this type, dating from the late sixteenth century. As designs of similar character are found in comparatively modern rugs woven in the province of Kerman in southeastern Persia, it has been claimed with some justification that the older examples were presumably made in the same district.

The so-called "vase" carpets (No. 8), dating from about the middle or second half of the sixteenth century, are related in design to these "Kerman" floral carpets, and may be assigned to the same locality. The name is derived from the vases holding flower sprays which are introduced in a pattern of conventional floral motives within large ogee-shaped compartments defined by delicate stems.

Perhaps from southern Persia come the rare "landscape" or "tree" rugs, of which a supremely beautiful example is in the Joseph Lees Williams Memorial Collection; but, as a matter of fact, we know really very little about the provenance of these early rugs. A south Persian origin is also claimed for the early examples (seventeenth century) of the so-called "garden" rugs; but the later specimens (first half of eighteenth century) would seem to have been woven in northern Persia, possibly by weavers from the south. Such shiftings of artisans were not uncommon. The later rugs, of which a well-known example (No. 4) is included in the collection, differ from the earlier in their more angular treatment and less elaborate design. The "garden" carpet represents in conventional perspective an enclosed pleasure-ground divided into rectangular plots, gay with flowers and shrubs, and watered by narrow streams

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and reservoirs in which fish and ducks are swimming, while birds flit among the trees. These "garden" carpets are possibly reminiscent of the celebrated "Spring" of Chosroes. But as there are no existing carpets of this type earlier in date than the late sixteenth century, it may be surmised that the "garden" carpets are not survivals of an ancient, traditional pattern, handed down from weaver to weaver since the Sassanian period, but owe their origin, if indeed they have any connection with Chosroes' "Spring," to literary descriptions of this famous carpet.

Presumably woven in a court manufactory during the first half of the seventeenth century is a class of silk-pile rugs, with stylized leaf and flower patterns, which are distinguished by their delicate colors and liberal use of gold and silver. It was once thought that these rugs were Polish, but their Persian origin is now unquestioned. Many are known to have been sent as presents from the Shah to Europeans of high rank, and rugs of this class would seem to have been made with an eye to European taste.

A well-known type of Persian carpet, the so-called "Ispahan," comes from the region of Herat in eastern Persia. The patterns are characterized by the use of palmettes, "Chinese cloud-bands," and scrolling stems, to which in the later examples are added curving, serrated leaves. The usual color of the ground is red, with borders of blue or green. The finest examples (such as No. 5) date from the second half of the sixteenth century or the early seventeenth; after the middle of the latter century the Herat rugs deteriorated in design and manufacture.

Persian rugs of the eighteenth and early nineteenth centuries are often of considerable merit; but even in the best of these late productions, there may be noted a rigidity of design, a lack of spontaneity and of refinement, which reveal a gradual retrogression from the classic standards of the great period. This deterioration in design and color was greatly accelerated, after the middle of the nineteenth century, by European influence and the pressure of commercial demands.

INDIA. The finest of the Indian<sup>5</sup> "animal" and floral carpets of the late sixteenth and seventeenth centuries come presumably from

<sup>5</sup>The Altman and Morgan Collections contain superb examples of Indian rug weaving.

the factories established by Akbar, the great Mogul emperor (1556-1605). Persian influence is conspicuous in these Indian carpets, especially in those which imitate Herat models, and in the rugs with floral motives in trellis patterns. But there are several points of difference. The "hunting" or "animal" carpets are more pictorial than their Persian prototypes, and the floral designs more realistic. The coloration, in which an unmistakable madder red predominates, is also distinctive. The range of colors is well seen in No. 15, a small rug with an unusual swastika design. In skill of hand the Indian weavers, who doubtless included Persian craftsmen among their number, were second to none. A class of sumptuous Indian rugs is distinguished by a texture so fine that it can be compared only to velvet; a favorite pattern for rugs of this type is composed of flowering plants usually enclosed within compartments.

**TURKEY.** Turkish carpets are characterized in general by boldness of pattern rather than by the refinement of design which distinguishes the classic Persian weaves. As a rule, the Turkish pattern is angular or geometric in character. Animal and human forms are rare, but conventionalized floral motives—and even fairly realistic renderings of the tulip, hyacinth, pink, and other flowers found on the so-called "Rhodian" and "Damascus" faience of the period—are of frequent occurrence. The coloring of the old rugs is generally rather bright and full-hued, with vigorous contrasts of scarlet and yellow or of red and blue, although in some of the later fabrics, such as the Ghiordes, more delicate colors and lighter effects were sought.

In describing these rugs one may with equal propriety substitute the designation Asia Minor for Turkish, since for centuries the chief centers of Turkish rug weaving have been in this part of the Ottoman Empire. Rug weaving was undoubtedly practised at a very early date in Asia Minor, although few specimens have survived, such as the three rugs formerly in the Mosque of Ala-ed-Dîn at Konia, which are believed to be of the thirteenth century, and the "dragon and phoenix" carpet in the Kaiser Friedrich Museum, Berlin, which may be dated in the fourteenth or early fifteenth century. With the latter century our task is easier, and a small number of existing rugs may be assigned to this period on the evidence

## INTRODUCTION

afforded by contemporaneous European paintings in which oriental carpets are represented.

Some of the oldest Asia Minor rugs are known as "Holbein" rugs, since they appear in paintings by Hans Holbein and other artists of his time. Rugs of this type, which were woven from about the middle of the fifteenth to the middle of the sixteenth century, have a purely geometric pattern, usually consisting of complicated star and cross forms or squares, outlined with interlacing bands; the borders often imitate Kufic lettering. In another variety, a few large stars fill the field and the colors are more vivid.

Another type of rug frequently seen in European paintings of the sixteenth and seventeenth centuries is patterned with an all-over design of angular arabesques or leaf forms in yellow on a scarlet ground; in the borders are "Chinese cloud-bands" or simulated Kufic letters (see No. 37).

A familiar class of Asia Minor rugs of the sixteenth and seventeenth centuries, well represented in the collection, is assigned to the district of Ushak. These carpets are usually of large size and are rather coarse in texture. Large stars or medallions, either complete or sectional (Nos. 25-27), appear in the field, which is closely patterned with angular floral and arabesque motives. Blue and yellow and blue and red are the favorite color combinations. Persian influence is seen in the decorative scheme of some of these "Ushak" rugs, but the character of the design is unmistakably Turkish.

Closely related to the "Ushak" weaves are the "Bergama" rugs (Nos. 44-48), sometimes called "Siebenbürger," because many have been found in Siebenbürgen (Transylvania). They are more nearly square in shape than most Asia Minor rugs, and have a characteristic compartment border. Rugs of this kind may be seen in European paintings of the sixteenth and seventeenth centuries.

Another class of rugs, related to the "Ushak," is distinguished by the white ground upon which is developed an all-over pattern based on a rhomboidal motive suggesting two birds facing in opposite directions (hence the name "bird" rugs) and probably derived from a stylized leaf form (No. 35); in another variety of these scarce rugs the "clouds and triple moon" motive is used in a repetitive pattern. These rugs date from about the end of the sixteenth to the middle of the seventeenth century.

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A well-known type of Asia Minor rug bears the name of Ladik. The rich coloring of these weaves and their characteristic ornament of pomegranate lily stalks and "arrow-heads" or "vandykes" may be seen in the fine prayer rugs, Nos. 39-43.

The distinctive feature of the prayer rug is the representation in the field design of the prayer niche or mihrab, which indicates in the mosque the direction of Mecca, the Holy City, toward which the Mohammedan faces at the times of prayer. It is in this direction that the apex of the arched panel is pointed when the prayer rug is used. But a rug of special design is by no means essential to the performance of the Mohammedan's devotions; his needs are served by any small rug or piece of matting, or even by his own coat, upon which he may kneel and prostrate himself in prayer. The shape of the arch varies in the prayer rugs of different districts, affording a valuable means of identification. Sometimes the columns or pilasters of the mihrab are represented, but more often they are merely suggested by ornamental stripes or panels of flowers. A vase-shaped lamp may be shown suspended from the apex of the arch; or, instead of the lamp, an inverted ewer, a vase of flowers, or some other ornamental device may be substituted. Ordinarily, the prayer rug has but one niche; there are, however, large carpets in which the niche is many times repeated. In an unusual type of single-paneled prayer rug both ends of the field are arched; but not every carpet with "spandrels" in the four corners is a prayer rug. Unless the field design corresponds in other respects with the unsymmetrical type, the compositional scheme has probably no particular significance.

From Ghiordes and Kula in western Asia Minor come the prayer rugs (Nos. 52-54, 57-72) which constitute a feature of the Ballard Collection. The general characteristics of these rugs are well known. The introduction of ornament in the niche field is more common in the Kula than in the Ghiordes type, where the effect is usually that of a solid-color field; the Kula niche differs in shape from the Ghiordes, and the border is usually composed of more stripes than is customary in the latter; the Ghiordes, as a general rule, has a cross-panel above and below its field, the Kula, only the upper panel. The finest productions of the Ghiordes and Kula looms date from the seventeenth and eighteenth centuries. Al-

though in design these prayer rugs lack the vigorous quality of the earlier Turkish carpets, the best examples are delightfully harmonious in color. Delicate hues are skilfully contrasted with strong, pure colors, and one has only to consider as color alone the beautiful shades of blue, nile green, or ruby in the mihrabs of such rugs as Nos. 64, 61, and 52 to understand the popularity which this class of rug has long enjoyed.

Undoubtedly the most beautiful of Turkish rugs are the exquisite floral carpets related in material, technique, and coloring to the so-called "Damascus" rugs. Both types, of which superb examples are included in the collection, are characterized by a peculiar color scheme in which cherry red, generally used for the background, is combined with sage green, yellow, and light blue. This rich, harmonious tonality is enlivened by the sheen of the lustrous wool of the Angora goat with which these rugs are knotted. The warp is usually of silk, and this material is also sometimes used for the pile.

The pattern of the so-called "Damascus" rugs (No. 18) is composed of various geometrical forms, producing a mosaic or tile effect, combined with small, conventionalized flower and tree motives. A large, many-sided star usually occupies the center of the field, although the latter is sometimes divided into squares enclosing hexagons; the border pattern is usually based on an alternation of circular and elongated compartments. Rugs of this type were called "Damascus" because of a fancied resemblance to the designs on metalwork associated with Damascus, and because there are references in sixteenth-century Venetian records to "tappeti damascini." There is no evidence, however, that rugs were woven at Damascus, although it may well have been a distributing center, thus giving rise to a confusion in nomenclature.

Carpets of the floral type (Nos. 19-24) usually follow the central medallion scheme of composition with quadrants in the corners; "Chinese cloud-bands," palmettes, and curving, serrated leaves are combined with a variety of flowers—some conventionalized, others fairly realistic in treatment. As Persian influence is very evident in rugs of this type, it may be of interest to note that on several occasions when the Turks had successfully invaded Persia, skilled Persian craftsmen were transported to Asia Minor.

Various opinions have been advanced as to the true provenance

of these carpets. The most probable is that both types were woven at some court manufactory located in Asia Minor, perhaps near Brusa, since the floral ornament is closely analogous to that of Asia Minor faience of the sixteenth and seventeenth centuries and the geometrical type is sufficiently related to make the same origin probable for both. A theory has been advanced, however, that rugs of the geometrical type were woven in Egypt and that the floral type is a later Anatolian development. Although the intricate geometrical patterns recall the mediaeval Arabic art of Egypt, this type of ornament is not so exclusively confined to Egypt as to preclude an Anatolian origin for the entire group. A late development in this class of rugs may be seen in a group of prayer rugs, dating from the seventeenth or perhaps the late sixteenth century, which resemble the floral type in their borders. No. 24 is a beautiful example of these rare prayer rugs.

Perplexing problems of origin and date are presented by a small group of carpets known as "dragon" rugs (Nos. 16, 17) from the frequent occurrence in their designs of highly conventionalized dragon motives. Other animals are also represented, but usually in a form so stylized as to make identification uncertain. In rugs of this type, the field is ornamented with animal and palmette motives enclosed within lozenge-shaped compartments formed by long, thin "leaves" springing from large palmettes. It was first thought that these "dragon" rugs, from the primitive character of their austere patterns, might be dated as early as the middle of the thirteenth century. More recent opinion, however, places the period of production mainly in the seventeenth century; a rug of this type (but without the "dragons") bears an Armenian inscription and the date 1129 (corresponding to A. D. 1679). Although the influence of Persian models may be discerned in the use of animal motives and in the compositional scheme, these carpets are obviously not the work of the skilled Persian weavers. They come in all probability from the looms of a peasant or nomad people, who borrowed from the more highly developed art of other countries with which they were in contact, while still retaining much of the archaic character of a traditional folk art. These considerations make plausible the hypothesis, now generally accepted, that the home of the "dragon" rugs is Armenia; they were probably woven in the region adjoining

(perhaps forming part of) the northwestern boundary land of Persia.

A few lines must suffice for the modern "Turkey carpet." The coarse, large rugs produced for the European market in the Asia Minor coast factories (notably at Smyrna) are inferior in every respect to the great "Ushak" weaves of which they are the degenerate descendants. Smaller rugs are still woven on the home looms, especially in Anatolia; but in the medley of Turkish, Persian, and Caucasian patterns, in the crude colors and poor texture of these quite modern rugs there is little of artistic interest.

THE CAUCASUS. The political boundaries of the district whence come the carpets forming the Caucasian group have shifted so frequently during the period in which they were produced that any attempt to classify these fabrics as Turkish, Persian, or Russian would lead to unending complications. The obvious solution of the difficulty is to use the term Caucasian to describe the carpets woven in the region traversed obliquely by the Caucasus Mountains, which lies between the Black Sea and the Caspian. Although rug weaving was undoubtedly practised for many centuries in this locality, the oldest rugs of a distinctly Caucasian style do not antedate the seventeenth, or even, perhaps, the early eighteenth century. The vast majority are nineteenth-century or modern productions.

Despite the diversity of floral, geometrical, and animal motives in rugs of this group, they are alike in their general tendency toward a geometrical rendering. As one might expect from the proximity of Persia and Turkey, the Caucasian weavers have borrowed extensively from both sources. On the other hand, nomad tradition is responsible for the geometrical figures—the stars, polygons, and diamonds—which compose the ornament of a large class of Caucasian rugs. The severity of these devices is often relieved by serrated outlines or by series of latch-hooks. Among the small "space fillers" used by the Caucasian weavers, quaint figures of men, birds, and animals are not uncommon.

The majority of Caucasian rugs are knotted-pile fabrics, but two varieties of smooth-faced or tapestry carpets, the kilim and the Soumak (Nos. 89-91) also occur. Reference has been made to

the kilim technique on page xiii. The Soumak is a more complicated process of tapestry weaving; the weft-threads are alternately passed forward under four warps and then backwards over two warps. As the direction of the weft is alternately reversed, a more varied surface texture is produced than in the simpler kilim weaves.

The great Caucasus mountain range, crossing the country from northwest to southeast, permits a convenient division of the Caucasian rugs into northern and southern groups. In the north the province of Daghestan, of which Derbend is the principal town and chief distributing center, has produced carpets of excellent manufacture with characteristic patterns of lattice diapers and small devices used repetitively. Some Daghestan rugs are called Kabistans (No. 92); Kouba gives its name to another group (No. 93). The northern nomad rugs are known as Lesghians, but would seem to be much the same as those of the south except that they are said to have a selvage of several cords instead of one.

One of the principal districts in the southern group is Shirvan (Nos. 94-96). The carpets woven here are somewhat coarser than the Daghestan, and the patterns, which exhibit a great variety of design, are rather less refined. Large diamond-shaped figures or rectangular panels connected by narrow necks are common in the field designs. A class of rugs with rows of large "cone" devices in the field are assigned to Baku. The Kazak (Cossack) or nomad rugs of the south (Nos. 97-100) with long, lustrous pile comprise a striking group of Caucasian rugs. The bright colors and bold geometrical designs have a savage beauty admirably represented on such a rug as No. 97. The Tcherkess (or Circassian) rugs are a variety of Kazaks, distinguished by their tawny color. Another type resembling the Kazak, distinguished by the prominence of white among the colors, is given the name of Gengha, a town in the province of Karabagh. Other rugs, vaguely reminiscent of Persian models, are produced in this region; the better ones are called after the town of Shusha.

CENTRAL ASIA. The wandering Turkoman tribes of the vast region which lies between Persia and China have long been skilled weavers of both pile and tapestry fabrics, intended to serve a vari-

## INTRODUCTION

ety of purposes in the nomadic life of these tent-dwelling people. Turkoman carpets thus include not only floor rugs but also saddle bags, camel collars, tent bags, portières, and borders for the tent entrance. No specimens exist of any great age, but some of the oldest may be assigned to the eighteenth century; most Turkoman rugs are comparatively modern productions. Nevertheless, it may be safely assumed from the primitive character of the designs, as well as from other considerations, that carpet weaving has been practised among the Turkoman nomads for many hundreds of years. The scarcity of antique examples is easily explained by the hard usage to which the carpets are subjected.

The principal district in which rugs are produced corresponds roughly with the province of Transcaspia in southwestern Turkestan. It extends eastward from the Caspian to Bokhara, northward to the sea of Aral, and southward to the boundary of Persia. The carpets woven by the Turkoman nomads of Afghanistan and Beluchistan have much the same general character as the Transcaspian, but are inferior in color, design, and technique; Chinese influence predominates in the rugs of eastern Turkestan. The Turkoman rugs of the Transcaspian region are often wrongly described as Bokharas. Although carpets are woven in Bokhara (No. 113), they are distinct from the true Turkoman in design and color; the patterns show Persian influence and a considerable use is made of yellow.

The predominating color in the Transcaspian rugs (Nos. 103-112) is a deep, rich red of a brownish or purplish tinge. Dark blue adds to the rather sombre effect, which is relieved, however, by the introduction of small passages of bright color. Patterns, which are traditional, vary somewhat with the different tribes, but are usually severely geometrical and repetitive in character. Floral, human, and animal motives are rare, but some form of the "tree of life" is not uncommon. Perhaps the most familiar of all the Turkoman decorative forms is the flattened eight-sided compartment. This motive, arranged in rows and columns, forms a pattern of frequent occurrence on the rare Salor or more common Saryk (No. 107) and Tekke (Nos. 103-105) weaves. In another popular design (No. 106), the field is divided into rectangular panels of approximately the same size by the crossing of a vertical and a horizontal stripe.

The principal tribes in southwestern Turkestan are the Tekke and the Yomut. As already noted, the repeating octagon design is typical of the Tekke; the Yomuts (Nos. 108, 109) exhibit a greater variety of pattern, usually based on latch-hooked, diamond-shaped figures; the prominence given to white is another characteristic.

**CHINA.** It is only in comparatively recent years that Chinese rugs (Nos. 118-126) have appeared on the market. Very few can claim much antiquity. Some silk and metal rugs may go back to the Ming period (fourteenth to seventeenth centuries); for others an eighteenth-century date is possible; but the great majority of these attractive, if rather coarsely woven, wool rugs are either of the nineteenth century or quite modern. The usual colors are white, yellow, tan, blue, and rose; the extensive repertory of Chinese decorative motives affords an interesting variety of pattern. In size these fabrics range from small mats to carpets of huge dimensions,<sup>6</sup> and include not only floor coverings but saddle covers, seat covers, and pillar rugs. These last, a type of rug peculiar to China, are intended for the decoration of temple pillars; they are designed to be seen with the two long sides of the rug brought together. The scarcity of antique examples would seem to indicate that rug weaving was a relatively modern development in China, at least on any large scale; but the evidence at present available is not sufficient to warrant any final conclusions.

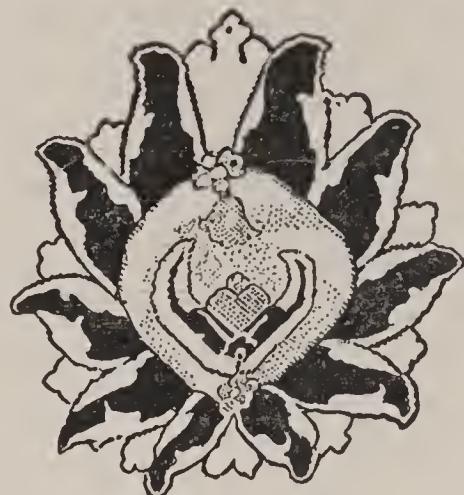
**SPAIN.** Spanish carpets include some of the oldest known existing pile-knotted fabrics of any land. As the Arab conquest of the Peninsula brought Spain into political and commercial relations with the East, it is safe to assume that the craft came to Spain from the Orient at an early date. Existing specimens do not, however, antedate the fifteenth century. Among these rare fabrics are a few carpets of exceptional length in proportion to their width, which are known as "heraldic" carpets<sup>7</sup> from the introduction of large shields-of-arms in the small diaper designs which pattern the field; in the borders are grotesque figures of men and animals and

<sup>6</sup>See, for example, the carpet presented by J. P. Morgan (Gallery D 3).

<sup>7</sup>A remarkable example of this type of fifteenth-century Spanish rug is included in the Joseph Lees Williams Memorial Collection (Gallery D 3).

## INTRODUCTION

a design of simulated Kufic letters borrowed from Asia Minor patterns. Oriental influence is manifest in the geometrical designs of other early Spanish rugs, which also imitate, although on a much larger scale, the designs of contemporaneous European textile fabrics (No. 127). This type of design was particularly popular in the sixteenth century; in the seventeenth century, copies or adaptations of the patterns of Turkish carpets are frequent.





# CATALOGUE





## CATALOGUE

### I. PERSIA

#### I PERSIAN.

LATE XV CENTURY.

COLORS: *Field*: light terracotta ground; blue star; pattern, light and dark blue, sage green, red, white, and brown. *Border*: sage green, repeating field colors in pattern. MATERIAL: warp and weft, cotton; pile, wool. TECHNIQUE: *Sehna knot*, 156 to sq. in.; two weft-threads inserted after each row of knots.

SIZE: *L.* 19 ft., 2 in. *W.* 7 ft., 10 in. Acc. No. 22.100.75.



This carpet with its large central star is a characteristic example of the early medallion type of Persian carpet. In the field and border designs occur highly conventionalized, arabesque leaf motives supported by gracefully scrolled, interlacing floral stems of the type familiar in Persian decorative art of the period (see drawing). The palmettes are small in scale, as is usual in early rugs. Persian carpets of this type were presumably the prototypes of the large "Ushak" carpets of Turkey. Sometimes animals are introduced in the patterns of these Persian "star" carpets, which are believed to have been woven in northern Persia; the finest examples date from the end of the fifteenth or the first half of the sixteenth century. Another beautiful rug of this type, dating from the beginning of the sixteenth century, is in the Altman Collection.

THE BALLARD COLLECTION

2 PERSIAN.

ABOUT 1500.

COLORS: *Field*: white ground; *pattern*, light and dark blue, green, red, yellow, white, and black. MATERIAL: *warp*, cotton; *weft*, red wool; *pile*, wool. TECHNIQUE: *Sehna knot*, 234 to sq. in.; three *weft-threads* inserted after each row of knots.

SIZE: *L.* 2 ft., 4 in. *W.* 3 ft., 2½ in. Acc. No. 22.100.67.



This is a fragment of an early "star" carpet of the type exemplified in No. 1. The central "star" or medallion in such rugs was sometimes given a more elaborate form (see No. 3) by the addition of pendant panels of the form shown in this fragment (see tail-piece, page 9). The white ground (an early feature in rugs of this type) and the austerity of the design permit this piece to be assigned to a date about 1500.

The "fungus" motive bordering the panels (see drawing) is derived from the Chinese "tschi"; it serves the same purpose here as the latch-hook and serrated outline in the later Caucasian and Transcaspian rugs, i.e., to relieve the severity of an angular form.

3 PERSIAN OR ARMENIAN. LATE XVI OR XVII CENTURY.

COLORS: *Field*: dark brown ground; central medallion, blue star on scarlet; details in light blue, red, and yellow. *Border*: light red, with pattern in indigo, light blue, and yellow. MATERIAL: all wool. TECHNIQUE: *Sehna knot*, 121 to sq. in.; three and four red *weft-threads* inserted after each row of knots.

SIZE: *L.* 17 ft., 5 in. *W.* 8 ft., 7 in. Acc. No. 22.100.74.

This large carpet is a late example of the "star" or medallion type of Persian rug. The graceful, interlacing arabesque border design of the early examples, such as No. 1, is here transformed into a stiff, awkward pattern; the scrolling stems of the field pattern have become the rigid framework of a design which recalls late Persian floral patterns of a repetitive character. The prominence of scarlet, yellow, and brown in the coloration is suggestive of the bright hues of the "dragon" carpets woven in Armenia, or possibly, in the northwestern boundary territory of Persia. This "star" carpet may have been made in the same region, probably in the seventeenth century, but possibly in the late sixteenth.

## 4 PERSIAN.

FIRST HALF OF XVIII CENTURY.

COLORS: *Field: deep blue ground; water motive, blue, green, red, and white; plant forms and details, red, blue, gray-green, and white. Border: red and violet trefoil motive outlined in red.* MATERIAL: *warp and weft, cotton; pile, wool.* TECHNIQUE: *Ghiordes knot, 176 to sq. in.; two undyed weft-threads inserted after each row of knots; cord selvage.*

SIZE: *L. 10 ft., 5 in. W. 6 ft., 2 in.* Acc. No. 22.100.128.

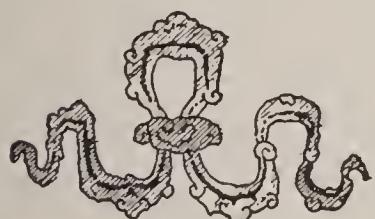
The conjectural origin of the "garden" type of rug, of which this is a well-known example, has been discussed in the Introduction, p. xvi. Although this "garden" carpet, formerly in the Lamm Collection, Sweden, is one of the latest examples known (it is dated about 1750 by F. R. Martin, Oriental Carpets, p. 84, Pl. XXIV), it continues the traditional pattern of a garden enclosure, divided into rectangular plots by canals radiating from a central basin in which fish are swimming. The water is represented in the customary way by parallel stripes, and the fish and plant motives are depicted in a manner no less conventional.

## 5 PERSIAN. HERAT.

XVI CENTURY.

COLORS: *Field: claret red ground; pattern, white, yellow, orange, green, light and dark blue. Border: emerald green; pattern, field colors repeated.* MATERIAL: *warp and weft, cotton; pile, wool.* TECHNIQUE: *Sehna knot, 255 to sq. in.; two undyed weft-threads inserted after each row of knots.*

SIZE: *L. 9 ft., 6 in. W. 6 ft., 4 in.* Acc. No. 22.100.77.



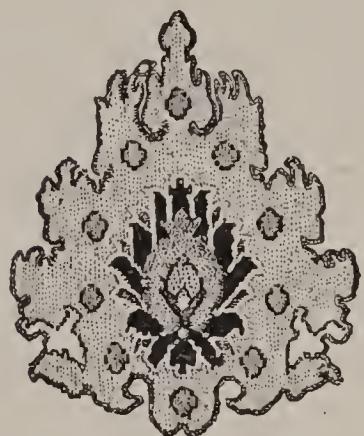
This carpet, with its delicate field design of palmettes, spiral stems, and "Chinese cloud-bands" (see drawing) is an early example of a type associated with Herat in eastern Persia. The exquisite floral ornament of this carpet resembles that of the so-called "hunting" and "animal" carpets, which in some instances have the same beautiful border design (see head-band, page xiii) of palmettes and large arabesques, but the field design is characteristic of the early Herat type.

## 6 PERSIAN. HERAT.

LATE XVII OR EARLY XVIII CENTURY.

COLORS: *Field*: indigo ground; *pattern*, two shades of yellow, dull blue, pink, red, white, and green. *Border*: terracotta ground; *pattern*, two shades of blue, pink, and black. *Guard stripes*: light yellow; *pattern* in black and pink. MATERIAL: *warp* and *weft*, cotton; *pile*, wool. TECHNIQUE: *Ghiordes knot*, 121 to sq. in.; four *weft-threads* inserted after each row of knots.

SIZE: *L.* 18 ft., 4 in. *W.* 8 ft., 5 in. Acc. No. 22.100.71.



Carpet weaving flourished in the province of Herat during the seventeenth and early eighteenth centuries; it suffered a severe blow when Nadir Shah brought destruction to the province in 1731 and transferred many of its weavers to western provinces. Herat now forms part of Afghanistan, but in its palmy days was under Persian rule. The so-called

“Shah Abbas” design, a balanced arrangement of palmettes (see drawing) and other floral and leaf motives derived from earlier patterns, is well exemplified in the field of this handsome carpet.

## 7 PERSIAN.

XVII CENTURY.

COLORS: *Field*: crimson ground; *palmettes*, yellow, bright blue, and black; *details* in two shades of red, green, and blue. *Border*: indigo; *pattern*, white; *inner border*, reciprocal trefoil in red and blue. MATERIAL: *warp*, linen; *weft* and *pile*, wool. TECHNIQUE: *Ghiordes knot*, 130 to sq. in.; two red *weft-threads* inserted after each row of knots; *selvage* overcast.

SIZE: *L.* 4 ft., 9 in. *W.* 4 ft. 9 in. Acc. No. 22.100.70.

The field pattern of this rug is the so-called “Shah Abbas” design (see No. 6). The angular flowering plant motive in the border recalls the stiff floral designs in the late “garden” rugs from northern Persia. The bright coloration, in which scarlet is conspicuous, is more Turkish than Persian in character.

## 8 PERSIAN. PROBABLY KERMAN.

XVI CENTURY.

COLORS: *Field*: claret red ground; *pattern*, yellow, terracotta, gray-green, blue, indigo, and white. *Border*: indigo ground; *field colors*

*repeated in the pattern. MATERIAL: warp and weft, cotton; pile, wool. TECHNIQUE: Sehna knot, 208 to sq. in.; one heavy and two fine weft-threads inserted after each row of knots.*

SIZE: *L. 12 ft. W. 7 ft., 2 in.* Acc. No. 22.100.68.



This interesting rug, unfortunately incomplete, is a fine example of the so-called "vase" carpets (see Introduction, page xvi). Two vases, halved by the border, may be noted in the lower part of the field (see drawing). The large palmettes, characteristic of this type of carpet, exhibit a great variety of beautiful designs (see tail-piece, p. xxvii). Equally remarkable is the border design of interlacing arabesques (see head-band, page 3).

**9 PERSIAN.** LATE XVII OR EARLY XVIII CENTURY.

*COLORS: Field: claret red ground; pattern, yellow, light and dark blue, gray-green, white, and deep red, with black outline. Border: deep blue with pattern in red and white. MATERIAL: all wool. TECHNIQUE: Sehna knot, 256 to sq. in.; three weft-threads inserted after each row of knots.*

SIZE: *L. 9 ft., 6 in. W. 6 ft., 2 in.* Acc. No. 22.100.69.

This carpet, which appears to be a fragment, is nevertheless as originally woven, with border and field intact. The scale of the pattern would suggest that the design may have been planned for a much larger carpet and only a portion of it used for this rug. The design is a late version of the palmette pattern familiar in the so-called "vase" carpets (see No. 8), but the forms lack the elegance of the earlier examples. The coloration and texture further suggest that this rug is hardly earlier than the late seventeenth century.

**10 PERSIAN.** LATE XVI CENTURY.

*COLORS: Field: claret red ground; pattern, green, blue, indigo, light yellow, and ivory white. Border: indigo ground; field colors repeated in the pattern. MATERIAL: warp and weft, cotton; pile, wool. TECHNIQUE: Sehna knot, 240 to sq. in.; one heavy and two fine weft-threads inserted after each row of knots.*

SIZE: *L. 8 ft., 11 in. W. 5 ft., 10 in.* Acc. No. 22.100.76.

This beautiful carpet, with its field of flowering shrubs framed in a rich-toned border of graceful arabesques, is an excellent illustration of a type of floral carpet from the looms of southern Persia. The field is patterned with rows of flowering plants (see tail-piece, page vii) in great variety. On other rugs of this type, these motives are sometimes enclosed within a trellis-like framework. Floral patterns of this kind have remained popular in Persia to the present day; the type has also been a favorite one in India.

## II PERSIAN.

XVII CENTURY.

**COLORS:** *Field: lower niche, indigo; upper, light greenish blue; spandrels, red; pattern, three shades of red, yellow, indigo, and gray-green. Border: red with pattern in light red and indigo.*

**MATERIAL:** *warp and weft, cotton; pile, wool. TECHNIQUE: Sehna knot, 224 to sq. in.; two undyed weft-threads inserted after each row of knots; selvage overcast.*

**SIZE:** *L. 7 ft., 7 in. W. 3 ft., 4 in.*

Acc. No. 22.100.72.

This is a rare example of a double prayer rug. The influence of Herat patterns is evident in the long curving leaves and palmettes ornamenting the spandrels and upper prayer niche. The pattern of the lower niche is one often associated with Kerman rugs.

## 12 PERSIAN. PROBABLY KERMAN.

XIX CENTURY.

**COLORS:** *Field: bright red ground; pattern, deep blue, light blue, and yellow. Border: indigo ground; field colors repeated in the pattern.*

**MATERIAL:** *all wool. TECHNIQUE: Sehna knot, 156 to sq. in.; two red and green weft-threads inserted after each row of knots.*

**SIZE:** *L. 3 ft., 3 in. W. 3 ft., 2 in.*

Acc. No. 22.100.27.

This saddle cover with its field pattern of angular framework enclosing stylistic vase and tree forms bordered with "pear" or "cone" motives, may be assigned to the Kerman district in southern Persia, but patterns of very similar character are woven in other parts of Persia.

PERSIAN RUGS

13 PERSIAN. FERAGHAN.

XIX CENTURY.

COLORS: *Field: crimson ground; pattern, blue, yellow, dull pink, green, and white, outlined in black. Border: tan ground; pattern, crimson, blue, and black.* MATERIAL: *all wool.* TECHNIQUE: *Sehna knot, 154 to sq. in.; a single weft-thread inserted after each row of knots.*

SIZE: *L. 3 ft., 3 in. W. 3 ft., 2 in.*

Acc. No. 22.100.26.

The field of this saddle cover shows the characteristic Herati pattern of the Feraghan district.

14 PERSIAN.

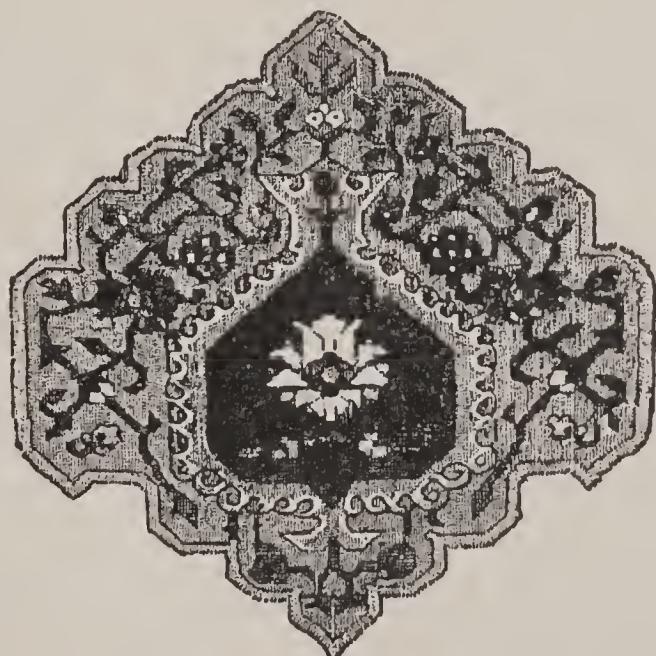
XIX CENTURY.

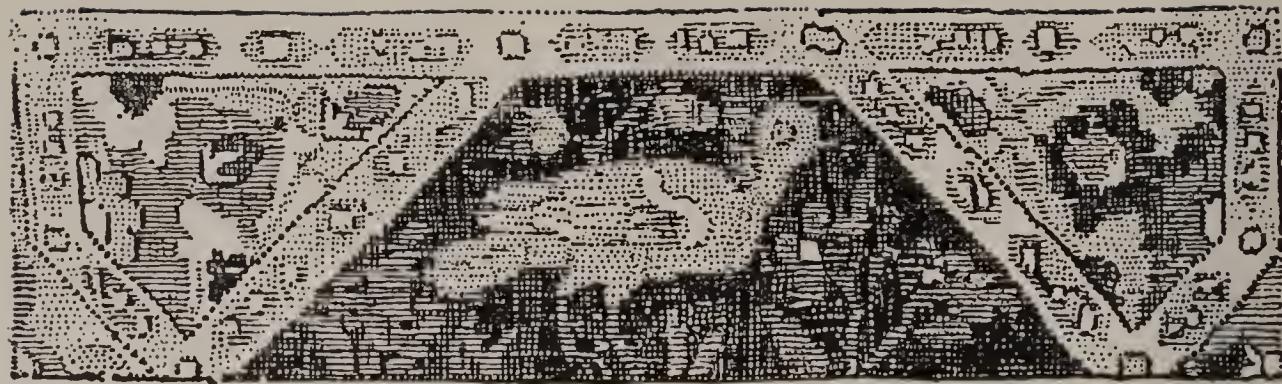
COLORS: *blue, brown, yellow, and red.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 24 to sq. in.; twenty red weft-threads inserted after each row of knots; selvage overcast. Fringed webs at end.*

SIZE: *L. 7 ft. W. 5 ft., 4 in.*

Acc. No. 22.100.66.

Only a few followers of Zoroaster, the founder of the ancient Perso-Iranian religion, are found today in Persia (in Kerman and Yezd). The center of Zoroaster worship is the altar upon which burns the sacred fire. It is believed that the long, loose strands of yellow and flame-colored wool introduced in the middle of the field of such rugs as No. 14 are intended to represent the holy fire upon the altar.





## II. INDIA

15 INDIAN.

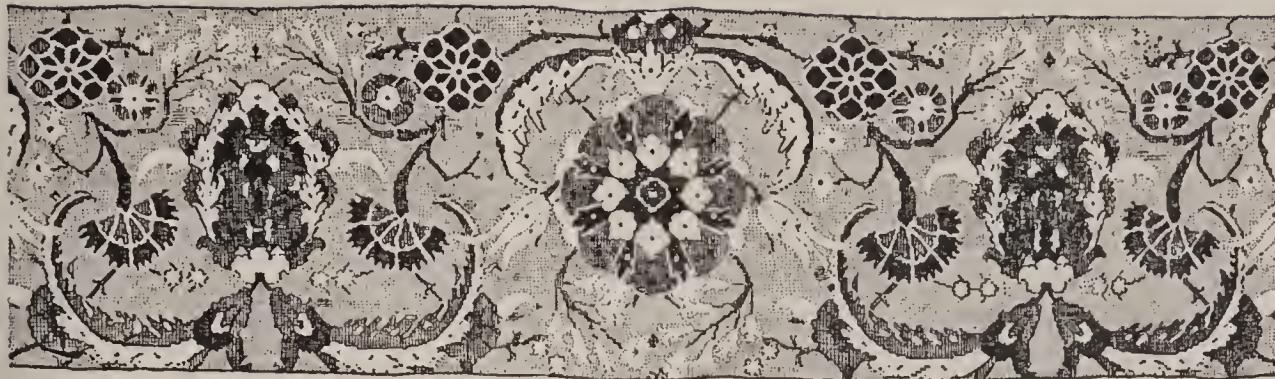
XVII CENTURY.

COLOR: *Field: red ground; banding in blue; irregular fields, light yellow, greenish blue, and red. Border: greenish blue, repeating field colors in pattern.* MATERIAL: *warp, cotton; weft and pile, wool.* TECHNIQUE: *Sehna knot, 132 to sq. in.; three undyed weft-threads inserted after each row of knots.*

SIZE: *L. 6 ft. W. 4 ft., 2 in.*

Acc. No. 22.100.73.

The border pattern clearly shows the inspiration of Persian models, but the familiar devices of the palmette, rosette, and leafy stem are rendered in a manner peculiarly Indian. More original still is the pattern of the field, which is divided by narrow bands into two large, star-shaped devices enclosing mystic swastikas; the general effect is that of a panel composed of many tiles. The drawing of the birds (see head-band above) is characteristically Indian; and the shade of madder red, conspicuous in the coloration of this rug, is no less distinctive.



### III. TURKEY

16 TURKISH. ARMENIA.

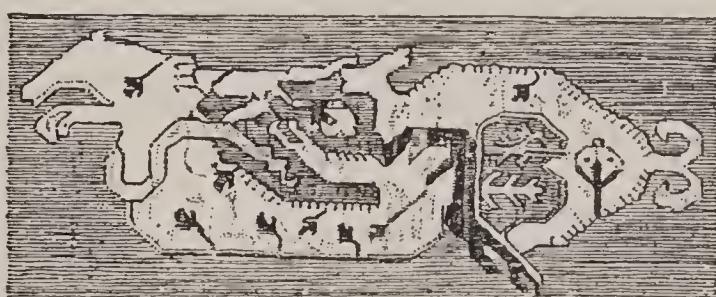
EARLY XVII CENTURY.

COLORS: *Field: dull red ground; leaf forms forming compartments, indigo and ivory; dragon motives, light yellow, with details in blue, red, and dark brownish violet; palmettes, light and dark blue, yellow, red, etc. Border: ivory white, with pattern repeating field colors.*

MATERIAL: *warp, cotton; weft and pile, wool.* TECHNIQUE: *Ghiordes knot, 90 to sq. in.; two undyed weft-threads inserted after each row of knots; selvage overcast.*

SIZE: *L. 12 ft., 7 in. W. 7 ft., 6 in.*

Acc. No. 22.100.122.



Rugs of this type are known as "dragon" carpets (see Introduction, page xxii). They were woven presumably in Armenia or, possibly, in the boundary region of northwestern Persia. They are characterized by vigorous color and boldness of pattern. The dragon motive (see drawing), derived more or less directly from China, is not so highly stylized here as in No. 17; in

the latter rug, the "dragon" has been conventionalized to a point where the form is scarcely recognizable. Of these two "dragon" rugs No. 16 is probably somewhat earlier than No. 17; it may date from the end of the sixteenth century. The "trellis" framework, the large palmettes, and the animal motives show Persian influence; the border is much less archaic in appearance than the field pattern (see head-band, p. 67).

## 17 TURKISH. ARMENIA.

XVII CENTURY.

COLORS: *Field: deep blue ground; serrated bands and leaf forms in white and red; dragon motive, yellow with details in red and blue; palmettes and rosettes, white and yellow, with details in green, red, violet, and blue. Border: yellow, repeating colors of the field.* MATERIAL: *all wool.* TECHNIQUE: *Sehna knot, 81 to sq. in.; two undyed weft-threads inserted after each row of knots; selvage, weft, two cords.*

SIZE: *L. 15 ft., 2 in. W. 7 ft., 2 in.*

Acc. No. 22.100.119.

In this "dragon" carpet, the "trellis" framework of long, narrow leaves differs from No. 16 in that the scale is larger and the lozenge-shaped fields intersect. If the strange figures, alternating with palmettes in the areas defined by the leaves, are compared with the analogous motives in No. 16, it will be seen that they are intended to represent dragons; without this help, identification would be difficult.

## 18 TURKISH. ASIA MINOR. SO-CALLED "DAMASCUS" TYPE.

EARLY XVI CENTURY.

COLORS: *Field: deep red ground; central medallion, greenish blue and red, details in yellow; corner quadrants, olive green. Border: blue-green ground; compartments, red and blue; pattern repeating colors of the field.* MATERIAL: *all wool.* TECHNIQUE: *Sehna knot, 144 to sq. in.; four red weft-threads inserted after each row of knots.*

SIZE: *L. 9 ft., 2 in. W. 6 ft., 3 in.*

Acc. No. 22.100.52.

For a discussion of these so-called "Damascus" rugs and related types (Nos. 18 to 24), see the Introduction, page xxi. It is

## TURKISH RUGS

believed that these rugs were woven at a Turkish court manufactory in Asia Minor. This is a remarkably fine example, although fragmentary, of the elaborate "Damascus" rugs of geometric character; the large central star, the tile-like smaller panels, the delicate linear ornament, the border design of alternating medallions and elongated panels are typical. An unusual motive, twice repeated, shows a palm tree flanked by cypresses (see drawing). The color scheme characteristic of these rugs is well exemplified in this specimen.

### 19 TURKISH. ASIA MINOR.

XVI CENTURY.

COLORS: *Field: deep red ground; central medallion, green; corner quadrants, deep blue; details in yellow, light blue, light green, and indigo. Border: repeating field colors. Secondary stripes, light green.* MATERIAL: *warp, silk; weft and pile, wool.* TECHNIQUE: *Sehna knot, 284 to sq. in.; two red weft-threads inserted after each row of knots.*

SIZE: *L. 13 ft., 9 in. W. 8 ft.*

Acc. No. 22.100.57.



This and the following numbers, 20 to 24, come presumably from the same Turkish court manufactory as No. 18, a characteristic example of the so-called "Damascus" rugs (see Introduction, page xxi). They are, however, quite different in their floral patterns, which combine palmettes and rosettes borrowed from Persian art with the semi-naturalistic flora—the tulips, pinks, hyacinths, and other blossoms—of Asia Minor faience of the so-called "Rhodian" type. The central medallion (see drawing) and corner quadrants are distinctive of this type of

THE BALLARD COLLECTION

rug; in texture, color, and exquisite design such carpets as Nos. 19, 20, and 21 are rivaled only by the finest Persian weaves.

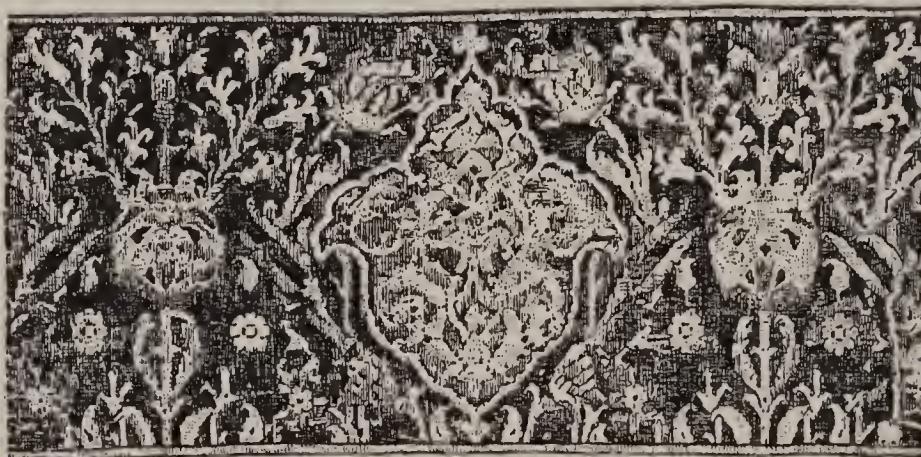
20 TURKISH. ASIA MINOR.

XVI CENTURY.

COLORS: *Field: light red ground; central medallion, green; corner quadrants and small medallions, deep blue; leaves and small palmettes in green, yellow, and light blue. Border: field colors repeated.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 81 to sq. in.; three undyed weft-threads inserted after each row of knots; cord selvage.*

SIZE: *L. 16 ft., 11 in. W. 9 ft., 7 in.*

Acc. No. 22.100.56.



The light-colored ground of this superb carpet is unusual; the ground in rugs of this type is usually a claret red, as in Nos. 19 and 21. The central medallion scheme with corner quadrants is the same as in No. 19; but the floral motives are disposed in a more open pattern and the border design of shield-like compartments combined with sprays of flowers, although reminiscent of Persian models, is developed along more original lines (see drawing).

21 TURKISH. ASIA MINOR.

LATE XVI OR EARLY XVII CENTURY.

COLORS: *Field: deep red ground; corner quadrants, deep blue with pattern in olive green, yellow, deep blue, and ivory white. Border: field colors repeated.* MATERIAL: *all wool.* TECHNIQUE: *Sehna knot, 224 to sq. in.; two red weft-threads inserted after each row of knots; selvage overcast.*

SIZE: *L. 11 ft., 4 in. W. 9 ft., 7 in.*

Acc. No. 22.100.55.

## TURKISH RUGS

This carpet is incomplete; the central portion, probably with the large medallion customary in rugs of this type, is missing. The same floral motives as in Nos. 19 and 20 occur in the pattern of this rug. New features are the large, curving leaves in the field design, the "Chinese clouds" in the border; both are derived from Persia; the former may have been suggested by Herat carpets of the so-called "Ispahan" type. Note also in the corner quadrants, as in the central medallion of No. 19, the cloud or tiger stripe often combined with three balls as the cloud and moon motive. In this instance the three balls (badge of Timur) appear in the guard stripes. (See also No. 33.)

### 22 TURKISH. ASIA MINOR. FIRST HALF OF XVII CENTURY.

COLORS: *Field: deep red ground; central medallion, green; corner quadrants, blue; details in yellow, ivory white, green, and red. Border: field colors repeated.* MATERIAL: *all wool.* TECHNIQUE: *Sehna knot, 120 to sq. in.; six weft-threads inserted after each row of knots, only three visible on the surface.*

SIZE: *L. 5 ft., 9 in. W. 4 ft.*

Acc. No. 22.100.54.

In this rug the long curving leaves, noted in No. 21, are now given great prominence. The central medallion and corner quadrants of the floral carpets are retained, but the floral motives are reduced to the conventional palmette.

### 23 TURKISH. ASIA MINOR. FIRST HALF OF XVII CENTURY.

COLORS: *Field: deep red ground; pattern, yellow-green, light blue, and dark blue. Border: field colors repeated. Secondary stripes, yellow-green, red, and blue.* MATERIAL: *all wool.* TECHNIQUE: *Sehna knot, 180 to sq. in.; four weft-threads inserted after each row of knots, only two visible on the surface.*

SIZE: *L. 6 ft., 2 in. W. 4 ft.*

Acc. No. 22.100.53.

In this carpet only a suggestion remains of the compositional scheme of the early floral carpets. The field is now patterned with palmettes and curving leaves which suggest the influence of the Herat carpets from eastern Persia.

### 24 TURKISH ASIA MINOR. FIRST HALF OF XVII CENTURY.

COLORS: *Field: central panel, green; side panels, red; pattern, ivory white and yellow, olive green, blue, with details in dark green*

THE BALLARD COLLECTION

and red. Border: light blue ground, repeating colors of the field. MATERIAL: warp, silk; weft and pile, wool. TECHNIQUE: Ghiordes knot, 306 to sq. in.; two red weft-threads inserted after each row of knots; selvage overcast.

SIZE: L. 5 ft., 6 in. W. 4 ft., 2 in.

Acc. No. 22.100.51.

The beautiful border design (see head-band, page 11) of this prayer rug relates it to such floral carpets from the Turkish court manufactory as Nos. 19, 20, and 21. This pattern is the original of a border design frequently found on Ghiordes rugs of the seventeenth and eighteenth centuries; see, for example, Nos. 52-56. In these Ghiordes rugs, however, the borrowed design is considerably simplified and has lost the exquisite delicacy in detail of the earlier versions.

25 TURKISH. ASIA MINOR. USHAK.

XVI CENTURY.

COLORS: Field: indigo ground; medallions, red; motives, dull yellow, greenish blue, ivory white. Border: red ground; small pattern, greenish blue and yellow. MATERIAL: all wool. TECHNIQUE: Ghiordes knot, 72 to sq. in.; two red weft-threads inserted after each row of knots; selvage overcast.

SIZE: L. 9 ft., 10 in. W. 6 ft., 9 in.

Acc. No. 22.100.117.

The pattern of this fine example of the so-called "Ushak" rug is a variant of the Turkish medallion type, presumably adapted from the north Persian medallion rugs. The color scheme and the rather coarse texture are characteristic.

26 TURKISH. ASIA MINOR. USHAK.

LATE XVI-EARLY XVII CENTURY.

COLORS: Field: brick red ground; large stars, indigo, yellow, and red; details in light green and white. Border: bright blue; pattern, red, green, pink, and tan. Secondary borders, red and yellow. MATERIAL: all wool. TECHNIQUE: Ghiordes knot, 72 to sq. in.; two pink weft-threads inserted after each row of knots; selvage, four-cord weft.

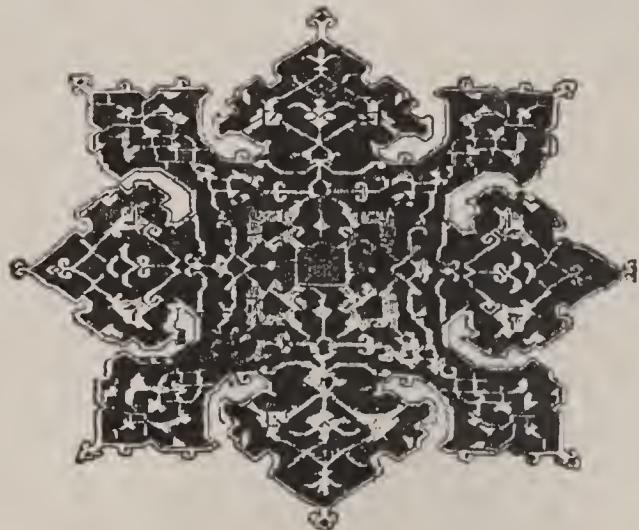
SIZE: L. 10 ft., 1 in. W. 5 ft., 8 in.

Acc. No. 22.100.110.

The field pattern of this typical "Ushak" rug illustrates the "star" motive (see drawing) which, in some form, is often found

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on rugs of this class. A large carpet patterned with many stars of similar form, owned by the Earl of Dalkeith, bears the date 1584. Rugs with this pattern were woven from about the middle of the sixteenth to the middle of the seventeenth century.



### 27 TURKISH. ASIA MINOR. USHAK.

LATE XVI-EARLY XVII CENTURY.

COLORS: *Field: brownish red ground; large star, indigo outlined with white; details, yellow, red, light blue. Border: dark brown or black ground; pattern, field colors repeated.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 72 to sq. in.; two red weft-threads inserted after each row of knots; selvage overcast.*

SIZE: *L. 5 ft., 9 in. W. 4 ft.*

Acc. No. 22.100.115.

This is an unusual example of the star pattern "Ushak," one large central star replacing the usual group of three or more. The border design (see drawing) is a popular one (cf. Nos. 28 and 29).



### 28 TURKISH. ASIA MINOR. USHAK.

LATE XVI-EARLY XVII CENTURY.

COLORS: *Field and border, red; pattern, yellowish tan, gray-green, pink, deep blue, and white.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 130 to sq. in.; two red weft-threads inserted after each row of knots.*

SIZE: *L. 5 ft., 9 in. W. 3 ft., 6 in.*

Acc. No. 22.100.109.

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An unusual type, but the border design (cf. with No. 27) and the star motive in the center of the field permit this prayer rug to be associated with the star pattern "Ushaks."

29 TURKISH. ASIA MINOR. USHAK.

LATE XVI-EARLY XVII CENTURY

COLORS: *Field: bright red ground; central medallion, gray-green; triangular motives, bright blue; details in light yellow, ivory white, and black. Border: black ground; pattern, yellow, pink, and blue. Inner border, black and white.* MATERIAL: *warp and weft, cotton; pile, wool.* TECHNIQUE: *Ghiordes knot, 72 to sq. in.; two red weft-threads inserted after each row of knots; selvage overcast.*

SIZE: *L. 5 ft. W. 3 ft., 11 in.*

Acc. No. 22.100.114.



The border design, central star motive, color, and texture of this prayer rug relate it to No. 28. It has been suggested that the stepped triangular motives in the field (see drawing) may represent pulpits in a mosque. On the other hand, they may be only spandrel designs, reversed and placed in the field of the niche instead of outside it.

30 TURKISH. ASIA MINOR. USHAK. EARLY XVII CENTURY.

COLORS: *Field: bright red ground, bordered with light blue. Border: yellow and red grounds, patterned in light yellow, white, blue, and light green.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 56 to sq. in.; two red weft-threads inserted after each row of knots; selvage, two-cord weft.*

SIZE: *L. 5 ft., 9 in. W. 4 ft., 5 in.*

Acc. No. 22.100.89.

Although derived from such prayer rugs as Nos. 28 and 29, the balanced composition of this rug has no special significance.

31 TURKISH. ASIA MINOR. USHAK.

SECOND HALF OF XVI CENTURY.

COLORS: *Field: red ground; pattern, yellow, with details in two shades of blue and pink, outlined in black. Border: deep blue ground; pattern, colors of field. Outer border: red.* MATERIAL: *warp, goat's hair; weft and pile, wool.* TECHNIQUE: *Ghiordes knot,*

## TURKISH RUGS

*176 to sq. in.; two red weft-threads inserted after each row of knots; selvage overcast.*

SIZE: *L. 5 ft. W. 3 ft., 5 in.*

Acc. No. 22.100.113.

This unusual prayer rug has a field pattern, repeating the border motive, in which the outline of a mihrab or prayer niche is inconspicuously introduced.

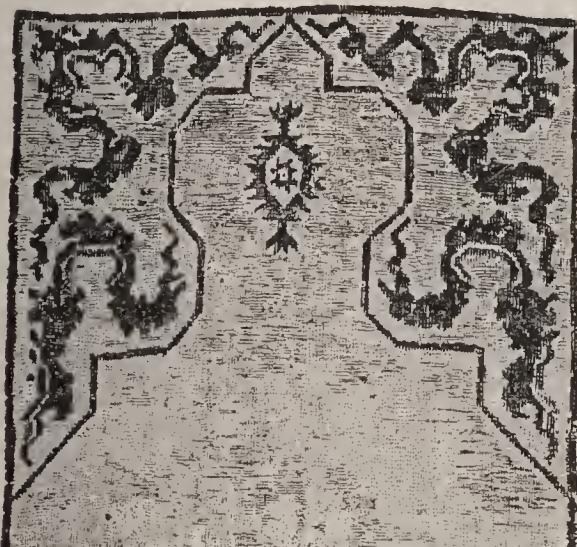
### 32 TURKISH. ASIA MINOR. USHAK.

SECOND HALF OF XVI CENTURY.

COLORS: *Field: deep red ground; pattern, two shades of blue, red, and yellow. Border: indigo; pattern, red, blue, yellow-green, and white. Inner band, blue with red pattern. Outer band, red with blue pattern.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 121 to sq. in.; two red weft-threads inserted after each row of knots; selvage, four-cord weft.*

SIZE: *L. 5 ft., 10 in. W. 3 ft., 9 in.*

Acc. No. 22.100.111.



to the early seventeenth century.

### 33 TURKISH. ASIA MINOR.

LATE XVI CENTURY.

COLORS: *Field: tan ground; black spandrels; pattern of central medallion, black and gray; spandrel pattern, blue and tan. Border: black; guard bands, red; pattern, gray, blue, tan, and red.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 209 to sq. in.; two red weft-threads inserted after each row of knots; selvage, three-cord weft.*

SIZE: *L. 5 ft., 4 in. W. 3 ft., 5 in.*

Acc. No. 22.100.123.

As in No. 32, this remarkable prayer rug has two mihrabs placed symmetrically at opposite ends of the field. The span-

dreis are unusually intricate in outline, and their pattern is keyed in strong contrast to the field color. The tulip and carnation motives in the corners of the border and the clouds and disks (sometimes called "badge of Timur") in the guard stripes (see drawing) resemble the ornament on Asia Minor faience of the sixteenth and seventeenth centuries. Verses from the Koran occur in the border panels, but as they were not sufficient to fill the bottom panel and part of the side panels, the inscription is completed by simulated letters of a lapidary character.

The Arabic inscriptions on this rug are taken from the second chapter of the Koran.<sup>1</sup>

Panels. Lower right: Allah is He besides whom there is no god, the Ever-living, the Self-subsisting by whom all subsist; slumber does not overtake Him nor sleep;

Upper right: whatever is in the heavens and whatever is in the earth is His; who is he that can intercede with Him but by His permission?

Above: He knows what is before them and what is behind them, and they cannot comprehend

Upper left: anything out of His knowledge except what He pleases;

Lower left: His knowledge extends over the heavens and the earth and the preservation of them both tires Him not, and He is the Most High, the Great.



34 TURKISH. ASIA MINOR. LATE XVI—EARLY XVII CENTURY.  
COLORS: *Field: white ground; spandrels and borders, light yellow; pattern, yellow, red, and olive green. Inscriptions: olive green on*

<sup>1</sup>The Holy Qur-ân. Maulvi Muhammed Ali, M.A., LL.B. p. 119. The "Islamic Review" office, Woking, Surrey, England. 1917.

## TURKISH RUGS

white. MATERIAL: *warp, silk; weft and pile, wool.* TECHNIQUE: *Ghiordes knot, 240 to sq. in.; two undyed weft-threads inserted after each row of knots; selvage, three-cord weft.*

SIZE: *L. 5 ft., 10 in. W. 3 ft., 10 in.* Acc. No. 22.100.93.

This rug is most unusual in several respects. The hanging lamp (cf. with the fourteenth-century, enameled glass, Syro-Egyptian mosque lamps in the Museum collection) and the large pricket candlesticks in the prayer niche are represented more realistically than is customary in the old prayer rugs. Unlike most of the rare Turkish prayer rugs of the sixteenth century, in which strong, bright colors predominate, the ground of the prayer niche and of the border panels is white, a detail which associates this rug with the "bird" and the "cloud and moon" carpets of the late sixteenth or early seventeenth century (see No. 35).

In its ornament, however, this rug appears to have been influenced by the "Damascus" and floral carpets of the supposed Turkish court manufactory established in Asia Minor, perhaps near Brusa. The alternation of circular and oblong panels (but without inscriptions) is a favorite scheme in the border patterns of the so-called "Damascus" carpets; and this type is again recalled by the thin, linear ornament on the narrow panel above the niche.

The tulip, carnation, and hyacinth sprays in the spandrels, linked by a "Chinese cloud-band" over the hanging mosque lamp, although more angular in rendering, remind one of the floral ornament of such medallion carpets as Nos. 19 and 20. Compare also with the prayer rug, No. 24. It is not suggested that this white-ground prayer rug comes from the same factory, but the analogies noted would seem to indicate that the beautiful floral carpets, presumably woven for the Turkish court, inspired the designers of other centers.

The Arabic inscriptions in the border include the names of Allah, Mohammed, and four Kalifs, and a chapter (CII) from the Koran entitled "The Multiplication of Wealth."<sup>1</sup>

<sup>1</sup>The Holy Qur-ân. Maulvi Muhammed Ali, M.A., LL.B. p. 1219. The "Islamic Review Office," Woking, Surrey, England. 1917.

Medallions. Above, reading from right to left: Allah, Mohammed.

Center, left: Abu Bakr; right: Ali.

Below, left: Osman; right: Omar.

Panels. Above: In the name of Allah, the Beneficent, the Merciful.

Upper left: Abundance diverts you, Until you come to the graves.

Lower left: Nay! you shall soon know. Nay! Nay! you shall soon know.

Below: Nay! if you had known with a certain knowledge,

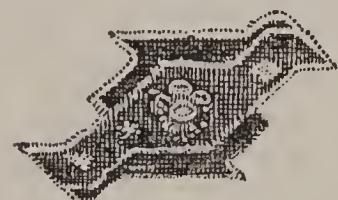
Lower right: You should most certainly have seen hell; Then you shall most certainly see it with the eye of certainty;

Upper right: Then on that day you shall most certainly be questioned about the boons.

35 TURKISH. ASIA MINOR. LATE XVI-XVII CENTURY.

COLORS: *Field: cream white ground; pattern in two shades of tan and red-brown, with occasional details in blue. Border of the same colors; cloud-bands, red-brown and olive green.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 72 to sq. in.; two undyed weft-threads inserted after each row of knots; selvage, three-cord weft.*

SIZE: *L. 11 ft., 1 in. W. 5 ft., 11 in.* Acc. No. 22.100.127.



No finer example is known of the so-called "bird" rugs (see Introduction, page xix). The white ground is unusual among Turkish rugs. It has been suggested that this color scheme was a concession to European taste, the exportation of Turkish carpets to Europe having attained considerable proportions in the sixteenth and seventeenth centuries. The "bird" motive (see drawing) may be a stylized leaf form.

36 TURKISH. ASIA MINOR. LATE XVI-EARLY XVII CENTURY.

COLORS: *Field: red ground; pattern, indigo and white with details in light blue. Border: light blue ground; pattern, terracotta and white.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 63 to*

## TURKISH RUGS

*sq. in.; two pink weft-threads inserted after each row of knots; selvage, two-cord weft.*

SIZE: *L. 7 ft., 2 in. W. 4 ft., 3 in.* Acc. No. 22.100.116.

The all-over geometrical pattern of the field in this rug is not dissimilar in a general way to a carpet in the Victoria and Albert Museum, London, which is believed to have been woven in England, but in imitation of a Turkish pattern; it bears the date 1603. The pattern of No. 36 may be a late development of the so-called "Holbein" rugs; note, for example, the use of little "mosaic cubes" of white.

37 TURKISH. ASIA MINOR. XVII CENTURY.

COLORS: *Field: red ground; pattern, yellow with details and occasional outline in bright blue. Border: indigo; pattern, repeating field colors.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 72 to sq. in.; two pink weft-threads inserted after each row of knots.* SIZE: *L. 5 ft., 8 in. W. 4 ft.* Acc. No. 22.100.112.

The field pattern and the color of this rug are typical of a large class of Asia Minor rugs, related to the "Ushak" group, that were frequently exported during the sixteenth and seventeenth centuries, and of which there are numerous reproductions in European paintings. The compartment design of the border, which is less common than the simulated Kufic letter pattern usually found in rugs of this type, indicates a date in the seventeenth century.

38 TURKISH. ASIA MINOR. FIRST HALF OF XVII CENTURY.

COLORS: *Field: deep red ground; pattern, blue, tan, violet, and light pink. Border: light blue; field colors repeated in pattern.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 99 to sq. in.; two weft-threads inserted after each row of knots.*

SIZE: *L. 7 ft., 3 in. W. 2 ft., 11 in.* Acc. No. 22.100.8.

The field pattern appears to be a Turkish adaptation of the Persian "vase" carpet type (see No. 8). The border designs are also derived from Persian models. The coloration is distinctly Turkish, and the lilies and carnations in the field pattern are further evidence of an Asia Minor origin.

Part of the main border and the outer guard band are missing.

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39 TURKISH. ASIA MINOR. LADIK. XVII–XVIII CENTURY.  
 COLORS: *Field: red ground; spandrels and main border, deep blue; upper panel, red; pattern, tan, greenish blue, red, and white.*  
 MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 81 to sq. in.; two red weft-threads inserted after each row of knots; selvage, two-cord weft.*  
 SIZE: *L. 5 ft., 8 in. W. 4 ft.* Acc. No. 22.100.62.

The prayer rugs from the neighborhood of Ladik (Laodicea) have several distinctive features: a broad panel, either above or below the field, framing five stalks of lilies (see tail-piece of Index) that rise from so-called "vandykes" or mihrab arches; a prayer niche with a three-pointed arch (for characteristic arch see No. 41). Red and blue predominate among the colors, although there is a liberal use of other hues. The elaborate architectural details of the triple mihrab are rendered with an unusual realism.

40 TURKISH. ASIA MINOR. LADIK. XVII–XVIII CENTURY.  
 COLORS: *Field: red ground; spandrels and dividing bands, indigo. Border: yellowish tan; pattern, deep greenish blue, red, bright blue, tan, and white.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 110 to sq. in.; two pink weft-threads inserted after each row of knots; selvage weft.*  
 SIZE: *L. 6 ft., 3 in. W. 4 ft., 6 in.* Acc. No. 22.100.65.

Although the three panels of the field design terminate at each end in the triple arch typical of the Ladik prayer rug, it may be doubted whether the pattern of this rug has any special significance.

41 TURKISH. ASIA MINOR. LADIK. XVII–XVIII CENTURY.  
 COLORS: *Field: light blue ground; spandrels and end panel with inner guard band, yellow; "vandykes," violet outlined with white; lilies, light blue; details in red, yellow, white, and violet.* BORDER: *blue ground; outer guard bands, white; pattern, field colors repeated.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 99 to sq. in.; two pink weft-threads inserted after each row of knots; selvage, two-cord weft.*  
 SIZE: *L. 6 ft., 8 in. W. 3 ft., 7 in.* Acc. No. 22.100.64.

This is an exceptionally fine and characteristic example of the Ladik prayer carpet. The border design of rosettes and lilies (see drawing) is a typical Ladik pattern. This specimen is particularly beautiful in color.



42 TURKISH. ASIA MINOR. LADIK.

1794.

COLORS: *Field: gray ground; spandrels and lower panel, red; "vandykes," yellow; lily motives, blue-green; details in white, violet, and blue. Main border: blue; inner guard stripe, violet; outer stripe, red; pattern, field colors repeated.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 96 to sq. in.; two weft-threads inserted after each row of knots; selvage, two-cord weft.*

SIZE: *L. 6 ft., 6 in. W. 3 ft., 9 in.* Acc. No. 22.100.61.

In the octagon which replaces the customary mosque lamp in the apex of the prayer niche is a date corresponding to 1699 (so given by F. R. Martin, who illustrates this prayer rug in his Oriental Carpets, page 130, fig. 340), but the date appears to have been altered by restoration, and should read 1794 according to W. Grote-Hasenbalg (Die Orientteppich, page 79).

Both the main border and the secondary stripes are distinctive Ladik patterns, as are also the so-called "vandykes" and lily stalks in the lower panel; but the prayer niche differs from the usual Ladik type.

43 TURKISH. ASIA MINOR. LADIK.

XVIII CENTURY.

COLORS: *Field: red ground; spandrels, bright blue; lower panel, red; pattern, red, light green, violet, blue, and white. Main border, yellow. Inner guard band, black; outer guard band, light violet. Pattern repeating field colors.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 128 to sq. in.; two pink weft-threads inserted after each row of knots; selvage, two-cord weft.*

SIZE: *L. 6 ft. W. 3 ft., 10 in.* Acc. No. 22.100.63.

As in No. 42, the shape of the mihrab in this prayer rug is not typical, resembling more the mihrabs associated with the

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Kir-Shehr and Mujur prayer rugs (see No. 74). In other respects this rug, which is very similar to No. 42, is a thoroughly characteristic Ladik weave.

44 TURKISH. ASIA MINOR. BERGAMA.

EARLY XVII CENTURY.

COLORS: *Field: indigo ground; spandrels, bright red with blue-green scrolls; pattern, bright red, light yellow, and white. Border: red ground; compartments, white, tan, and two shades of blue, all outlined in black and white; guard bands, black with red pattern.*  
MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 100 to sq. in.; two undyed threads inserted after each row of knots; selvage overcast.*

SIZE: *L. 6 ft., 2 in. W. 4 ft.*

Acc. No. 22.100.90.

This is a characteristic example of the rugs assigned to the district of Bergama and sometimes called "Transylvanian" or "Siebenbürger" rugs, as many weaves of this type come from Transylvania. The Bergama prayer rugs usually have the niche at either end for reasons of symmetry. In the finest early examples, such as this and the three following numbers, the field is ornamented with suspended mosque lamps from which issue angularly conventionalized flowers, and the main border is composed of eight-pointed stars alternating with elongated panels. Note the arabesque designs in the spandrels; in the later rugs they are replaced by conventional floral ornament.

45 TURKISH. ASIA MINOR. BERGAMA.

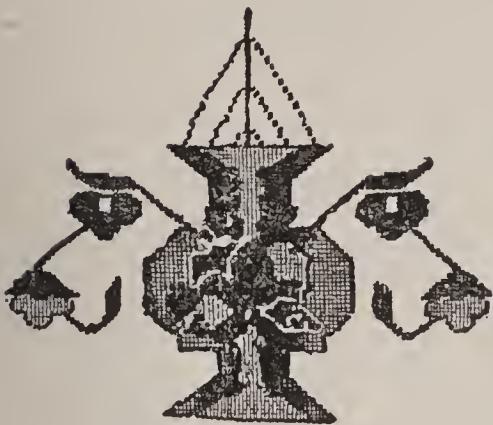
EARLY XVII CENTURY.

COLORS: *Field: white ground; spandrels, light red, with black scrolls outlined with white; pattern, bright blue, light red, yellow, and black. Border: yellow ground; elongated panels, white with red palmettes; star motive, white on blue; all outlined in black and red. Secondary stripes, reciprocal trefoil in red and black, outlined with white.*  
MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 130 to sq. in.; one undyed weft-thread inserted after each row of knots; cord selvage.*

SIZE: *L. 6 ft., 4 in. W. 4 ft.*

Acc. No. 22.100.92.

This is an exceptionally fine specimen of the prayer rugs from Bergama (the ancient Pergamon).



That it is an early example, perhaps of the late sixteenth century, is shown by the fine star and panel design of the border (see head-band, page v), the arabesques in the spandrels, and the lack of confusion in the field ornament. A prayer rug with only one mihrab is unusual among the "Bergamas." A

mosque lamp (see drawing) is represented suspended from the apex of the prayer arch. For reciprocal trefoil see drawing.



46 TURKISH. ASIA MINOR. BERGAMA. XVII CENTURY.

COLORS: *Field: light yellow ground outlined with white; spandrels, violet; pattern, white, yellow, red, and blue. Border: same color as the field; elongated panels, white; palmettes and star motives in red, violet, and light yellow. Secondary borders, reciprocal trefoil, black and red outlined with white.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 90 to sq. in.; two pink weft-threads inserted after each row of knots; selvage, three-cord weft.*

SIZE: *L. 6 ft., 5 in. W. 4 ft., 6 in.* Acc. No. 22.100.86.

Although the border design of this prayer rug is of the type associated with early examples, the floral motives in the spandrels suggest a somewhat later date than that of the two rugs preceding.

47 TURKISH. ASIA MINOR. BERGAMA. XVII-XVIII CENTURY.

COLORS: *Field: bright red ground; central medallion, bright blue; corner quadrants, light yellow; pattern, light red, light blue, yellow, and white. Border: ground, the same red as the field; secondary stripes, white; floral disks, light yellow, black, white, and two shades of blue.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 100*

THE BALLARD COLLECTION

*to sq. in.; two red weft-threads inserted after each row of knots; selvage, two-cord weft.*

SIZE: *L. 5 ft., 3 in. W. 4 ft., 3 in.*

Acc. No. 22.100.91.

The floral motives in the border and spandrels and the change in the manner of decorating the field (note the omission of the lamps) indicate that this prayer rug is later in date (probably eighteenth century) than the three examples preceding.

48 TURKISH. ASIA MINOR. BERGAMA.

XVIII CENTURY.

COLORS: *Field: deep red ground; medallions and central leaf forms, deep blue; large leaf forms, yellow; details in red-violet, light blue, white, and yellow. Border: yellowish tan; guard bands, red field; pattern, red-violet, blue, red, and white. Red and blue web. MATERIAL: all wool. TECHNIQUE: Ghiordes knot, 100 to sq. in.; two brown weft-threads inserted after each row of knots; selvage, three-cord weft.*

SIZE: *L. 7 ft., 1 in. W. 5 ft., 2 in.*

Acc. No. 22.100.87.

A type of Bergama rug different from the preceding examples is illustrated by this specimen. The angular leaf and palmette motives in the field pattern, although much larger in scale, show a "family resemblance" to such rugs as Nos. 44-46, but the rug is much later than the severity of these bold, rectilinear figures might, at first glance, suggest—the border is unmistakably an eighteenth-century design. The four little ewers placed at intervals across the middle of the field are a novel feature.

49 TURKISH. ASIA MINOR. BERGAMA (?). KONIA (?).

XVIII CENTURY.

COLORS: *Field: deep red ground; corner sections, deep blue; pattern, light blue, white, and red, with details in deep blue and brown. Border: light yellow; pattern, red, with details in blue, white, and brown. MATERIAL: all wool. TECHNIQUE: Ghiordes knot, 81 to sq. in.; two pink weft-threads inserted after each row of knots; selvage, two-cord weft.*

SIZE: *L. 6 ft., 2 in. W. 5 ft., 2 in.*

Acc. No. 22.100.88.

In its field design this rug is related to the Bergama group, but the border is unusual and suggests that a rug of the Ber-

gama type may have been imitated at some other weaving centers. The border occurs again on No. 50, where the field pattern has nothing to do with the Bergama type.

50 TURKISH. ASIA MINOR. KONIA. XVIII CENTURY.

COLORS: *Field: deep terracotta ground; medallions, deep blue with red, white, and gray-green details. Border: light yellow; pattern, red, blue, and white, with brown outline; inner guard bands, light blue, red, and brown.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 90 to sq. in.; two pink weft-threads inserted after each row of knots.*

SIZE: *L. 10 ft., 1 in. W. 3 ft., 10 in.* Acc. No. 22.100.82.

The border (see drawing) is similar to that on No. 49. The roses and pinks which compose this attractive pattern resemble the floral ornament on Asia Minor faience of a type erroneously called "Rhodian"; hence this name is sometimes applied to the class of rugs of which No. 50 is representative. They appear, however, to have been woven in the neighborhood of Konia.



51 TURKISH. ASIA MINOR. XVII CENTURY.

COLORS: *Field: white ground; spandrels and central medallion, blue with details in red, yellow, and brown. Border: alternate fields, red and blue with detail in field colors.* MATERIAL: *warp, cotton; weft and pile, wool.* TECHNIQUE: *Ghiordes knot, 99 to sq. in.; two undyed weft-threads inserted after each row of knots.*

SIZE: *L. 4 ft., 1 in. W. 3 ft., 8 in.* Acc. No. 22.100.107.

Several features in this rug recall the coloration and angular patterns of the Ushak and related groups (compare the spandrels with No. 33); the small all-over design is unusual. As a repetitive pattern is characteristic of Kula rugs and as the secondary border design of this rug is one often found on the rugs of Kula and Ghiordes, No. 51 may perhaps be assigned to one or the other of these centers.

52 TURKISH. ASIA MINOR. GHIORDES. XVII CENTURY.  
 COLORS: *Field: bright red ground; spandrels, blue with yellow scrolls. Border: deep blue; pattern, light tan and white, with details in red, gray-green, and black; guard bands, gray-green between red stripes.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 80 to sq. in.; two red weft-threads inserted after each row of knots.* SIZE: *L. 6 ft., 7 in. W. 4 ft., 4 in.* Acc. No. 22.100.85.



Although the lower cross-band usually found on Ghiordes prayer carpets is missing in this example, the characteristic border design and other indications permit this rug to be described as a Ghiordes. The beautiful border pattern shows the influence of the sixteenth-century Turkish floral carpets (see No. 24). A floral motive is substituted for the mosque lamp sometimes represented in the arch of the mihrab. At the foot of the pilasters are two ewers (to recall the ablutions preceding prayer). The scrolling vine in the spandrels of the arch is an interpretation of a pattern frequently seen on tiled panels of this shape.

53 TURKISH. ASIA MINOR. GHIORDES.

XVII OR EARLY XVIII CENTURY.

COLORS: *Field: bright red ground; spandrels, deep blue with white scrolls; tree motive, bright blue with white and tan. Border: yellowish tan; pattern, spandrel colors repeated.* MATERIAL: *wool with details in metal thread.* TECHNIQUE: *Ghiordes knot, 176 to sq. in.; two red weft-threads inserted after each row of knots.* SIZE: *L. 5 ft., 5 in. W. 4 ft., 1 in.* Acc. No. 22.100.106.

In general design this prayer rug closely resembles the preceding; note, however, the lower cross-panel in the field design and the introduction of a vase of flowers between the pilasters.

54 TURKISH. ASIA MINOR. GHIORDES.

XVII OR EARLY XVIII CENTURY.

COLORS: *Field: bright red ground; spandrels, indigo with white scrolls; panels, light blue; pattern, red, white, tan, black, and blue. Border: yellowish tan; pattern, field colors repeated.* MATERIAL:

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*all wool.* TECHNIQUE: *Ghiordes knot, 247 to sq. in.; two red weft-threads inserted after each row of knots; selvage, three-cord weft.*  
SIZE: *L. 5 ft., 3 in. W. 4 ft., 2 in.* Acc. No. 22.100.108.

A feature which distinguishes this prayer rug from the numbers preceding is the representation of a mosque lamp, instead of a floral spray, hanging in the arch of the mihrab. The treatment is realistic; one may note the balls and chains supporting the glass lamp which encloses the little cup holding the oil and wick. The designer has not been consistent, however, for attached to the bottom of the lamp is an inverted ewer terminating in a floral ornament.

### 55 TURKISH. ASIA MINOR. GHIORDES.

XVII-XVIII CENTURY.

COLORS: *Field: olive tan ground; central diamond, brownish red; corner sections, bright blue; details in two shades of red and two shades of light blue with white outline.* Border: *olive tan, repeating field colors in pattern; narrow stripes in bright blue, red, and white, with patterns repeating the field colors.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 143 to sq. in.; two red weft-threads inserted after each row of knots; selvage, three-cord weft.*  
SIZE: *L. 8 ft., 9 in. W. 5 ft., 9 in.* Acc. No. 22.100.102.

In its border design this unusual rug is related to Nos. 52-54, but the field introduces a new type. Conspicuous in the crowded pattern of the field is a device composed of two S-shaped figures—for the most part, facing in opposite directions so as to form a figure which resembles the pomegranate motive in the spandrels; but occasionally, either through inadvertence or with the intention of varying the pattern, facing in the same direction.

### 56 TURKISH. ASIA MINOR. GHIORDES.

XVII-XVIII CENTURY.

COLORS: *Field: deep blue ground; corner sections, light blue; pattern, red, white, blue, and brown.* Border: *black ground; pattern repeating the colors of the field.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 140 to sq. in.; two pink weft-threads inserted after each row of knots; selvage overcast.*  
SIZE: *L. 5 ft., 4 in. W. 4 ft., 6 in.* Acc. No. 22.100.100.

The main field pattern is a development of the border design, which associates this rug with Nos. 52-55; the spandrels are ornamented with a pomegranate pattern as in No. 55.

## 57 TURKISH. ASIA MINOR. GHIORDES.

XVII-XVIII CENTURY.

COLORS: *Field: white ground; spandrels, black with tan scrolls; festoons in yellowish tan, pink, blue, and black; panel with inscription, tan and brown. Border: indigo ground; pattern, yellowish tan, blue, and white.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 100 to sq. in.; two undyed weft-threads inserted after each row of knots; selvage, four-cord weft.*

SIZE: *L. 5 ft., 10 in. W. 4 ft.*

Acc. No. 22.100.103.

The border pattern of delicate sprays of hyacinths combined with full-blown roses in this prayer rug (see drawing) is a less complicated design than the borders of the preceding Ghiordes rugs, but it is inspired by the same delight in floral ornament. Here, indeed, the pilasters of the prayer niche have been transformed into festoons of flowers, and a bouquet replaces the mosque lamp.

This is one of the rare Ghiordes prayer carpets with inscriptions; it probably dates from the late seventeenth or early eighteenth century. A very similar rug is reproduced by Neugebauer and Orendi, *Handbuch der Orientalischen Teppichkunde*, Plate 2. In both rugs is the same inscription in the prayer niche: "I come before thy throne heavily laden with sin and pray that my sins and guilt may be forgiven me." The inscription is in Turkish but contains a few Persian words. The rug illustrated by Neugebauer and Orendi has also an inscription in the narrow cross-panel above the niche, which may be translated: "My Lord, my august Padishah—May you be joyful and happy unto the days of the last judgment." The latter half of this inscription is twice repeated in the cross-panel of No. 57. It is probable that these carpets were intended as presents for a sultan or some other dignitary.



## 58 TURKISH. ASIA MINOR. GHIORDES.

XVII-XVIII CENTURY.

**COLORS:** *Field: bright red ground, with inscription in gray-green; light blue spandrels; pattern, light blue, two shades of red, tan, brown, and white. Border: deep tan; pattern, two shades of red, blue, white, and brown. MATERIAL: all wool. TECHNIQUE: Ghiordes knot, 90 to sq. in.; two red weft-threads inserted after each row of knots; selvage, three-cord weft.*

**SIZE:** *L. 5 ft., 2 in. W. 4 ft.*

Acc. No. 22.100.96.

The unusual feature of this rug, which has a border similar to No. 57, is the wavy outline of the prayer niche and the inscription filling the field, which is usually unornamented in the Ghiordes type except by the mosque lamp, ewers, pilasters, and floral sprays, as shown in preceding examples.

In the narrow panel above the niche is the Arabic inscription:<sup>1</sup> Savagery, Syntheism, Sacredness. The long inscription in Arabic, Turkish, and Persian, which fills the prayer niche, reads:

In Arabic: From the Grateful Ones (to God); (O God) those who engage in thy beautiful worship are delivered from the devils (evil spirits). Thou art He who bestoweth health upon, and preventeth the diseases from, the people of the two rivers (Mesopotamia) and the people of the mountains and of every habitation and locality.

In Turkish: This prayer rug has been made with great skill and ornamented exquisitely; it resembles the beautiful and peerless verses of virtuous Saadi. It will be defiled by the feet of a tyrant, even if in his sleep he steps on it.

In Persian: It is a place for (even) the dusty foot of any blessed poor Sheikh.

## 59 TURKISH. ASIA MINOR. GHIORDES. XVIII CENTURY.

**COLORS:** *Field: deep blue ground; spandrels, terracotta; upper panel, black; lower panel, terracotta; pattern, yellowish tan, light blue, gray-green, red, and white, with black and white outlines. Border:*

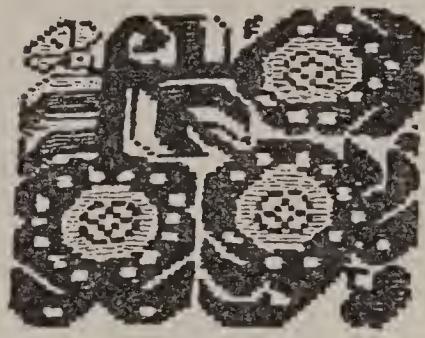
<sup>1</sup>The inscriptions on this rug have been read by Dr. Abraham Yohannan, of Columbia University.

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der: white ground; pattern, deep blue, yellowish tan, red, and white, with details in black and brown; secondary borders, black between white guard bands, with pattern repeating field colors. MATERIAL: all wool. TECHNIQUE: Ghiordes knot, 130 to sq. in.; two undyed weft-threads inserted after each row of knots; selvage, five-cord weft.

SIZE: L. 5 ft., 8 in. W. 4 ft., 2 in.

Acc. No. 22.100.98.



This prayer rug illustrates the typical form of Ghiordes prayer niche, although, as the preceding examples show, the type was subject to variations. The pomegranate border (see drawing) is a characteristic feature of the later Ghiordes rugs; compare the conventional, angular rendering with the delicate floral pattern of an early Ghiordes rug, such as No. 52. This is, however, a fine example of the type, vigorous in design and color, and may date from the late seventeenth century.

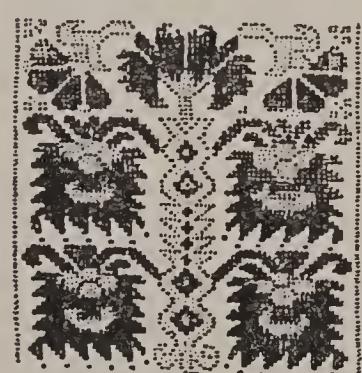
60 TURKISH. ASIA MINOR. GHIORDES. XVIII CENTURY.

COLORS: Field: deep blue ground; red spandrels; pattern, gray-green, white, brownish red, and black. Border: white; pattern, deep blue, red-brown, and gray-green. Secondary borders, gray-green, with pattern in brownish red and white, details in blue.

MATERIAL: all wool. TECHNIQUE: Ghiordes knot, 120 to sq. in.; two white weft-threads inserted after each row of knots; selvage, weft.

SIZE: L. 6 ft., 4 in. W. 4 ft., 4 in.

Acc. No. 22.100.104.



In this prayer rug, as in No. 59, the border pattern repeats, with an alternation of color, a stiffly conventionalized floral or plant motive (see drawing), which occupies a space approximately square and resembles a design for a tile. The floral motive in this border is the pink. The S design in the upper cross-panel occurs frequently on Ghiordes rugs; also characteristic is the shape of the prayer niche and the delicate "fringe" of blossoms.

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### 61 TURKISH. ASIA MINOR. GHIORDES. XVIII CENTURY.

COLORS: *Field: Nile green ground; spandrels, white; upper panel, indigo; lower panel, white; pattern, gray-green, light blue, red, and white. Border: bright blue ground; secondary stripes, white; pattern on both, repeating field colors.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 150 to sq. in.; two red weft-threads inserted after each row of knots; selvage, silk, six-cord weft.*

SIZE: *L. 5 ft., 8 in. W. 4 ft., 4 in.* Acc. No. 22.100.95.

Except in color, this prayer rug is very similar to No. 60.

### 62 TURKISH. ASIA MINOR. GHIORDES. XVIII CENTURY.

COLORS: *Field: light gray and green ground; spandrels, white; upper and lower panels, brownish red; pattern, white, brownish red, and gray-green, with details in black.* MATERIAL: *warp and weft, cotton; pile, wool.* TECHNIQUE: *Ghiordes knot, 198 to sq. in.; two undyed weft-threads inserted after each row of knots; selvage restored.*

SIZE: *L. 5 ft., 6 in. W. 4 ft., 1 in.* Acc. No. 22.100.99.

In its tile-like effect, the main border of this prayer rug, repeating a unit design of carnations and lilies, resembles Nos. 60 and 61. Instead of the small, all-over designs filling the spandrels in these two rugs, there is a return to the scrolling vine pattern noted in No. 52.

### 63 TURKISH. ASIA MINOR. GHIORDES. XVIII CENTURY.

COLORS: *Field: ivory white ground; spandrels, deep blue with white scrolls; upper panel, gray-green; lower panel, white; pattern, white, red, blue-green, and light blue. Border: dark brown ground; secondary border, deep blue, between white guard bands; inner guard bands, light blue; pattern, field colors repeated, red and blue predominating.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 135 to sq. in.; two red weft-threads inserted after each row of knots; selvage overcast.*

SIZE: *L. 6 ft. W. 4 ft., 4 in.* Acc. No. 22.100.129.

The beautifully balanced colors in the elaborate border of this prayer rug, the deep blue of its spandrels, and the rich tones in the colors of the secondary border all indicate a weave of the eighteenth century. The main border has less of the tile effect

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than is found in some of the other rugs from this center (see No. 59). An interesting feature in the upper panel is the small "tomb" motive.

64 TURKISH. ASIA MINOR. GHIORDES. XVIII CENTURY.

COLORS: *Field: gray-blue ground; spandrels, gray-green; upper panel, indigo; lower panel, white; pattern, terracotta, gray-green, light blue, and white. Border: white; pattern repeating field colors; secondary stripe, indigo.* MATERIAL: *warp, wool; weft, cotton; pile, wool.* TECHNIQUE: *Ghiordes knot, 195 to sq. in.; two weft-threads inserted after each row of knots; selvage overcast.*

SIZE: *L. 5 ft., 6 in. W. 3 ft., 8 in.* Acc. No. 22.100.97.

In its ornate decoration this prayer rug is characteristic of eighteenth-century Ghiordes weaves. The elaborate patterns, however, prove an effective foil for the delicate robin's egg blue of the prayer niche. Note that the pilasters are now reduced to mere decorative forms and have lost all architectural significance. The main border design closely resembles that of No. 62. For cross-panel see drawing.



65 TURKISH. ASIA MINOR. GHIORDES OR KULA.

XVIII CENTURY.

COLORS: *Field: deep blue ground; spandrels, gray-green; pattern, brownish red, gray-green, and white. Main border: white and gray with pattern in brown and red; outer border, brown; pattern, field colors repeated; inner border, tan, brownish red, and light blue.*

MATERIAL: *warp, cotton; weft and pile, wool.* TECHNIQUE: *Ghiordes knot, 110 to sq. in.; two weft-threads inserted after each row of knots; selvage, three-cord weft.*

SIZE: *L. 6 ft., 1 in. W. 4 ft., 2 in.* Acc. No. 22.100.105.

This prayer rug combines features of both Ghiordes and Kula types. Characteristic of the former is the shape of the prayer niche; of the latter, the narrow stripes composing the main border. As these two rug centers are within fifty miles of each other, a mingling of patterns is not surprising.

## 66 TURKISH. ASIA MINOR. GHIORDES OR KULA.

XVIII CENTURY.

COLORS: *Field*: Nile green ground; *spandrels*, a deeper shade of the same; *pattern*, red, deep blue, light blue, yellow, and white; *upper panel*, deep blue; *lower panel*, *field colors*. *Border*: alternate stripes originally black and white; *secondary borders*, deep blue between red stripes. MATERIAL: *warp and weft*, cotton; *pile*, wool. TECHNIQUE: *Ghiordes knot*, 126 to sq. in.; two undyed weft-threads inserted after each row of knots.

SIZE: *L.* 5 ft., 9 in. *W.* 4 ft., 2 in. Acc. No. 22.100.101.

Like No. 65 this prayer rug combines what are usually considered distinctive features of two different types of rugs; the border, composed of many narrow stripes, associates this rug with the Kula type, but the form of prayer niche is characteristic of Ghiordes rugs. Compare the pendent, inverted ewer with a similar representation on No. 54.

## 67 TURKISH. ASIA MINOR. KULA OR GHIORDES.

XVIII CENTURY.

COLORS: *Field*: deep red ground; *spandrels and columns*, light blue; *upper panel*, black; *lower panel*, light blue; *pattern*, red, yellow, and blue with details in black. *Border*: light blue; *pattern*, *field colors* repeated. MATERIAL: all wool. TECHNIQUE: *Ghiordes knot*, 117 to sq. in.; two yellow weft-threads inserted after each row of knots; *selvage*, three-cord weft.

SIZE: *L.* 6 ft., 3 in. *W.* 4 ft., 3 in. Acc. No. 22.100.83.

The shape of the arch in this prayer rug associates it with Kula rugs, but the border is a Ghiordes pattern which may be seen in Nos. 62-64.

## 68 TURKISH. ASIA MINOR. PROBABLY KULA.

XVIII CENTURY.

COLORS: *Field*: deep red ground; *spandrels and columns in light blue*; *pattern*, tan, blue, red, and black. *Border*: deep blue; *pattern* repeating *field colors*. MATERIAL: all wool. TECHNIQUE: *Ghiordes knot*, 117 to sq. in.; two yellow weft-threads inserted after each row of knots; *selvage*, two-cord weft.

SIZE: *L.* 5 ft., 10 in. *W.* 4 ft., 1 in. Acc. No. 22.100.84.

Judging from the shape of the prayer niche, this is a Kula rug, but the main border design is perhaps imitated from a Ghiordes model.

69 TURKISH. ASIA MINOR. KULA. XVIII CENTURY.

COLORS: *Field: deep blue ground; spandrels and inner border, light blue; upper panel, reddish brown; pattern, tan, white, light blue, and red. Border: white; secondary borders, light tan; patterns repeating the colors of the field.* MATERIAL: *warp and weft, cotton; pile, wool.* TECHNIQUE: *Ghiordes knot, 99 to sq. in.; two undyed weft-threads inserted after each row of knots; selvage, two-cord weft.*

SIZE: *L. 6 ft. W. 4 ft., 1 in.*

Acc. No. 22.100.80.

In the numerous border stripes patterned with small repeating units, in the shape of the prayer niche, and in the ornamentation of the field, this is a characteristic Kula prayer rug. The festoon in the niche, it will be observed, is composed of several minute hanging lamps from which issue clusters of eight-pointed stars, perhaps intended to symbolize the radiance of light.

70 TURKISH. ASIA MINOR. KULA. XVIII CENTURY.

COLORS: *Field: indigo ground; spandrels, light blue; pattern, tan. Border: white ground; pattern, two shades of blue, two shades of tan; secondary borders, brown with blue and tan motives.* MATERIAL: *warp, cotton; weft and pile, wool.* TECHNIQUE: *Ghiordes knot, 96 to sq. in.; two undyed weft-threads inserted after each row of knots; selvage overcast.*

SIZE: *L. 5 ft., 7 in. W. 3 ft., 10 in.*

Acc. No. 22.100.81.

Perhaps the most distinctive feature of the Kula group is the persistent use in its patterns of a single unit repeated in different colors—a type of design peculiarly adapted to the narrow stripes that are a marked characteristic of these weaves.

71 TURKISH. ASIA MINOR. KULA. XVIII CENTURY.

COLORS: *Field: indigo ground; spandrels, bright blue; pattern, red, tan, and white. Border: tan and black, edged with blue; outer border, white between red bands.* MATERIAL: *all wool.* TECH-

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NIQUE: *Ghiordes knot, 108 to sq. in.; two yellow weft-threads inserted after each row of knots; selvage, two-cord weft.*

SIZE: *L. 6 ft., 7 in. W. 4 ft.* Acc. No. 22.100.79.



This prayer rug is an excellent example of the so-called "cemetery" carpet. This name is derived from the "tomb and tree" motive (see drawing) used as a repeating design in the field of the prayer niche. In other respects this carpet resembles the usual Kula type exemplified in Nos. 69 and 70.

72 TURKISH. ASIA MINOR.

XIX CENTURY.

COLORS: *Field: yellowish tan ground; pattern, dull blue, light blue, green, and two shades of red.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 84 to sq. in.; two weft-threads inserted after each row of knots; selvage, two-cord weft.*

SIZE: *L. 6 ft., 10 in. W. 4 ft.* Acc. No. 22.100.94.

This is another variety of the "cemetery" carpet type, dating about the middle of the nineteenth century.

73 TURKISH. ASIA MINOR.

XVII-XVIII CENTURY.

COLORS: *Field: dark red ground; spandrels, gray-blue with white scrolls; pattern, green, blue, red, and yellow. Border: white; pattern repeating field colors.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 150 to sq. in.; two red weft-threads inserted after each row of knots; selvage, three-cord weft.*

SIZE: *L. 4 ft., 8 in. W. 3 ft., 5 in.* Acc. No. 22.100.78.

The distinctive feature of this unusual prayer rug, which resembles Kula and Ghiordes rugs in its border and spandrel patterns, is the elaborate vase in the prayer niche, holding sprays of hyacinths, tulips, roses, and carnations, which recall the floral motives in the so-called "Rhodian" faience.

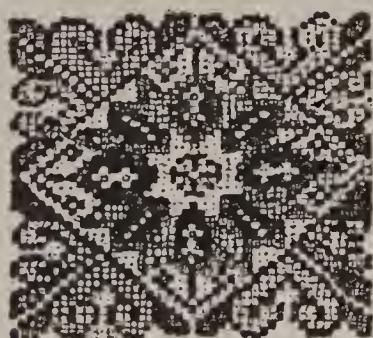
74 TURKISH. ASIA MINOR. MUJUR. EARLY XIX CENTURY.

COLORS: *Field: light red ground; spandrels, green; pattern, green, yellow, violet, blue, and white. Border: yellow ground; pattern, red, green, blue, and violet.* MATERIAL: *all wool.* TECHNIQUE:

*Ghiordes knot, 56 to sq. in.; two weft-threads of undyed wool inserted after each row of knots; selvage, weft.*

SIZE: *L. 5 ft., 5 in. W. 4 ft., 2 in.*

Acc. No. 22.100.22.



The shape of the prayer niche and the broad border pattern (see drawing) of this rug are typical of the Mujur prayer rugs, which show little or no variation in these respects. The pattern of the cross-panel above the prayer niche recalls the "van-dykes" of Ladik rugs. These motives, sometimes called "arrow-heads," are derived from the arch of the prayer niche. Rugs of this type are made in the town of Mujur on the river Kisil-Irwak.

75 TURKISH. ASIA MINOR. MELAS. EARLY XIX CENTURY.

COLORS: *Field: light red ground; spandrels, white; pattern, red, light green, violet, and yellow. Border: yellow ground, repeating field colors in pattern.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 88 to sq. in.; two weft-threads inserted after each row of knots; selvage, weft.*

SIZE: *L. 5 ft., 5 in. W. 3 ft., 8 in.*

Acc. No. 22.100.24.

The Melas prayer niche, like the Konia type, is an angular version of the horseshoe arch. The small spotted leaf pattern that frames one of the inner borders is a typical Melas design; the geometric motives recall nomadic patterns. These prayer rugs are made in or near the town of Melassa, near the southwest coast of Asia Minor.

76 TURKISH. ASIA MINOR. MELAS.

EARLY XIX CENTURY.

COLORS: *Field: deep blue ground; eight-pointed field, crimson; central medallion, blue, white, and red. Border: brown, repeating field colors in pattern. End panels, brownish red; pattern, blue, red, white, and brown.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 90 to sq. in.; two weft-threads of undyed wool inserted after each row of knots; selvage, weft.*

SIZE: *L. 6 ft., 2 in. W. 4 ft., 5 in.*

Acc. No. 22.100.25.

## TURKISH RUGS

The rugs of this group are widely different in design from other Asia Minor weaves, although the large central star is slightly reminiscent of "Ushak" patterns. The rectilinear motives sometimes fringed with latch-hooks recall the ornament of Caucasian rugs. The narrow guard stripes of the border exhibit a characteristic Melas design known as the "reciprocal saw-tooth" pattern.

### 77 TURKISH. ASIA MINOR. MELAS.

FIRST HALF OF XIX CENTURY.

**COLORS:** *Field: light red ground; octagon, blue outlined in white; end medallions, blue, violet, and yellow; spandrels, violet. Border: yellow ground; pattern, repeating the colors of the field.* **MATERIAL:** all wool. **TECHNIQUE:** Ghiordes knot, 49 to sq. in.; two weft-threads inserted after each row of knots; selvage, overcast.

**SIZE:** L. 4 ft., 11 in. W. 3 ft., 7 in. Acc. No. 22.100.23.

Characteristic of Melas patterns is the rectilinear rendering of the floral and leaf motives; the latch-hooks, so common in nomadic rugs, are also typical.

### 78 TURKISH. ASIA MINOR.

XIX CENTURY.

**COLORS:** *Field: deep red ground; panels, deep blue, with details in blue, red, and yellow; black and white outline. Border: light yellow ground; pattern, red, blue, and black.* **MATERIAL:** all wool. **TECHNIQUE:** Ghiordes knot, 54 to sq. in.; two to four weft-threads of white wool inserted after each row of knots; selvage, weft.

**SIZE:** L. 3 ft., 7 in. W. 1 ft., 9 in. Acc. No. 22.100.14.

Nos. 78-83 are typical of a class of rugs, usually small in size and knotted with long, soft wool, which are woven throughout Anatolia. The patterns are rather nondescript in character, combining familiar Turkish floral or vine motives with geometrical figures which recall the patterns of the Caucasian nomadic rugs. The border pattern of No. 78, an angular vine with pendent flowers, is of common occurrence in these rugs; it is a crude version of a pattern that appears as a secondary stripe on a large number of Ladik prayer rugs.

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79 TURKISH. ASIA MINOR.

XIX CENTURY.

COLORS: *Field: terracotta ground; pattern, deep blue, terracotta, and white. Border: yellow ground; pattern, deep blue and dull pink.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 56 to sq. in.; two weft-threads inserted after each row of knots; selvage, weft.*

SIZE: *L. 3 ft., 3 in. W. 2 ft., 1 in.*

Acc. No. 22.100.10.

See No. 78.

80 TURKISH. ASIA MINOR.

XIX CENTURY.

COLORS: *Field: bright red ground; pattern, green, white, and black. Border: deep blue; pattern, yellow and black.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 99 to sq. in.; two weft-threads inserted after each row of knots; selvage, weft.*

SIZE: *L. 3 ft., 5 in. W. 1 ft., 9 in.*

Acc. No. 22.100.11.

See No. 78.

81 TURKISH. ASIA MINOR.

XIX CENTURY.

COLORS: *Field: white ground; medallions, indigo and red; central motive, yellow and blue. Border: yellow ground; pattern, field colors repeated; outer border, green and red.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 88 to sq. in.; two and three weft-threads inserted after each row of knots; selvage, weft.*

SIZE: *L. 2 ft., 7 in. W. 2 ft., 2 in.*

Acc. No. 22.100.9.

See No. 78. The outer border of reciprocal latch-hooks is common in rugs of this group.

82 TURKISH. ASIA MINOR.

XIX CENTURY.

COLORS: *Field: gray-green and violet ground; pattern, crimson, with details in indigo, violet, and light red. Border: white; pattern, colors of the field repeated.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 42 to sq. in.; four brown weft-threads inserted after each row of knots; selvage, two-cord weft.*

SIZE: *L. 2 ft., 8 in. W. 2 ft., 2 in.*

Acc. No. 22.100.13.

See No. 78.

## TURKISH RUGS

### 83 TURKISH. ASIA MINOR. KILIM WEAVE.

XVIII OR EARLY XIX CENTURY.

COLORS: *Field: gray-green ground; bright red spandrels; pattern, light green, yellow, blue, and white. Border: yellowish tan; secondary stripes, indigo; pattern, field colors repeated. MATERIAL: warp, wool; weft, goat's hair. TECHNIQUE: kilim weave; 15 weft-threads to vertical inch.*

SIZE: *L. 5 ft., 1 in. W. 4 ft.*

Acc. No. 22.100.58.

The kilim technique is described in the Introduction, page xiii. The main border design of rosettes and lilies in this prayer rug is characteristic of the Ladik pattern. This kilim may have come from the neighborhood of Ladik.

### 84 TURKISH. ASIA MINOR. KILIM WEAVE.

XVIII OR EARLY XIX CENTURY.

COLORS: *Field: white ground; spandrels and columns, gray-green; pattern, metal thread and light blue. Border: tan; secondary stripes, tan and deep blue; pattern, brown, blue, red, and white. MATERIAL: goat's hair and metal thread. TECHNIQUE: kilim weave; 15 warp-threads to vertical inch.*

SIZE: *L. 5 ft. W. 3 ft., 7 in.*

Acc. No. 22.100.60.

The narrow border stripes resemble familiar Ladik patterns.

### 85 TURKISH. ASIA MINOR. KILIM WEAVE.

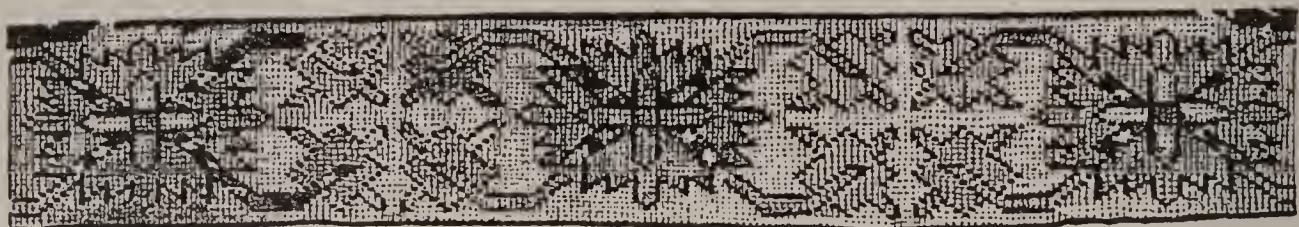
XVIII OR EARLY XIX CENTURY.

COLORS: *Field: red ground; spandrels and details in metal thread, dull green, and deep blue. Border: yellowish tan; pattern, red and gray-green; secondary borders, dark tan and red. MATERIAL: warp, cotton; weft, cotton and metal thread. TECHNIQUE: kilim; 16 weft-threads to vertical inch.*

SIZE: *L. 5 ft., 1 in. W. 4 ft.*

Acc. No. 22.100.59.

The angular vine in the outer border of this prayer rug resembles the border patterns of No. 84; both rugs probably come from the district around Ladik.



## IV. THE CAUCASUS

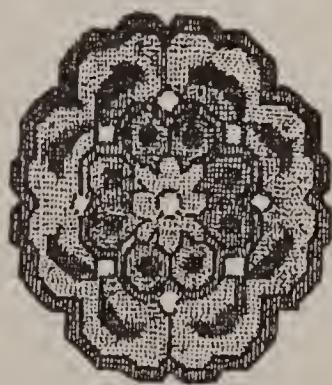
### 86 CAUCASIAN.

XVIII CENTURY.

COLORS: *Field: deep blue ground; pattern, dull green, yellow, blue, brown, red, and white. Border: dull yellow; pattern repeating colors of the field; guard stripes, brown and white trefoil motive.*  
MATERIAL: *all wool. TECHNIQUE: Ghiordes knot, 72 to sq. in.; two undyed weft-threads inserted after each row of knots; selvage overcast.*

SIZE: *L. 16 ft., 5 in. W. 7 ft., 2 in.*

Acc. No. 22.100.121.



The field design of this rug (see drawing) is an angular rendering of a Persian pattern, but the border recalls the star-and-panel pattern of Asia Minor "Bergamas" of the seventeenth and eighteenth centuries. Caucasian rugs with this field pattern usually have a border design of simulated Kufic letters, also derived from

Turkish sources. The best examples of Caucasian rugs of this type date from the eighteenth, possibly from the seventeenth century; in the later examples, probably made in the early nineteenth century, the design is more diffuse and the drawing more angular.

### 87 CAUCASIAN.

XVIII CENTURY.

COLOR: *Field: deep blue ground; pattern, two shades of yellow, ivory white, light blue; details in dark brown (black?). Border: two shades of yellow; secondary stripe, dark brown (black?) and white.*  
MATERIAL: *all wool. TECHNIQUE: Ghiordes knot, 72 to*

## CAUCASIAN RUGS

*sq. in.; two undyed weft-threads after each row of knots; selvage, two-cord weft.*

SIZE: *L. 12 ft., 6 in. W. 2 ft., 1 in.* Acc. No. 22.100.120.

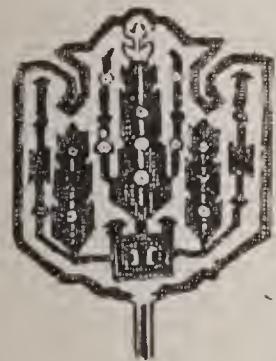
This long, narrow runner shows in its field pattern the same tendency toward Persian models noted in No. 86. The plain border is edged with narrow guard bands of the reciprocal trefoil pattern.

### 88 CAUCASIAN.

XVII–XVIII CENTURY.

COLORS: *Field: indigo ground; pattern, white, yellow, tan, red, and blue. Border: white ground; pattern, red, blue, and indigo. MATERIAL: all wool. TECHNIQUE: Ghordes knot, 121 to sq. in.; two pink weft-threads inserted after each row of knots; selvage, three-cord weft.*

SIZE: *L. 14 ft., 2 in. W. 6 ft., 5 in.* Acc. No. 22.100.118.



The narrow “leaf” forms in the shield-shaped compartments (see drawing) of this strikingly beautiful carpet recall similar motives on Armenian “dragon” rugs. There is also a resemblance in the boldness of the pattern. This rug, however, comes from the eastern region of the Caucasus.

The motive alternating with the “shield” is probably intended to represent a bird.

### 89 CAUCASIAN. “SOUMAK.”

LATE XVIII OR EARLY XIX CENTURY.

COLORS: *Field: rose red ground; pattern, gray-green, white, yellow, and indigo. Border: indigo; guard stripes, white; pattern repeating field colors. MATERIAL: all wool. TECHNIQUE: Soumak weave, ten threads to the inch; selvage, overcast.*

SIZE: *L. 10 ft. W. 6 ft., 2 in.* Acc. No. 22.100.21.

This rug recalls the stylized motives of the Armenian “dragon” carpets (Nos. 16, 17). The row of large central medallions shows an attempted reproduction of the Persian palmette, in which the gracefully scrolled edges have become awkwardly projecting latch-hooks. The irregular fields with jagged outline, occupy-

THE BALLARD COLLECTION

ing the remainder of the field, enclose human figures and dogs, often found on rugs from northern Daghestan. The carpets known as "Soumaks" are woven by a process (see Introduction, page xxiv) similar to but more complicated than the kilim. The name is said to be derived from the town of Shemakha, but the chief centers of production are Derbend and Kuba. For other "Soumaks," see Nos. 90 and 91.

90 CAUCASIAN. "SOUMAK."

LATE XVIII OR EARLY XIX CENTURY.

COLORS: *Field: red ground; large medallions, indigo, red, and light blue; details in yellow and blue. Border: field colors repeated between white guard stripes; outer border, red ground; pattern, black outlined in yellow.* MATERIAL: *all wool.* TECHNIQUE: *Soumak weave; 15 weft-threads to vertical inch.*

SIZE: *L. 9 ft., 8 in. W. 7 ft., 9 in.*

Acc. No. 22.100.20.

The four large figures, enclosing octagons, in the field pattern of this rug resemble somewhat the tribal devices of the Yomut rugs from Transcaspia, but a distinctive feature of the "Soumak" ornament is the cross-shaped indentation of the outline.

91 CAUCASIAN. SILE.

LATE XVIII OR EARLY XIX CENTURY.

COLORS: *Field: dull red ground; pattern, indigo and dull yellow, with black and green outline. Border: black and white.* MATERIAL: *all wool.* TECHNIQUE: *Soumak weave; 18 weft-threads to the inch; selvage, overcast.*

SIZE: *L. 9 ft., 11 in. W. 7 ft., 3 in.*

Acc. No. 22.100.19.



Silé carpets are a variety of pileless fabrics woven in the "Soumak" technique, but distinguished by their patterns, of which this rug affords a characteristic example. They are usually made in two pieces, which are sewn together. As rugs of this type are thin and soft in texture and show loose threads at the back, they are often, but quite erroneously, described as "Kashmir" carpets. The curious

## CAUCASIAN RUGS

S forms with tail-like appendages (see drawing) in the pattern of this rug are probably highly conventionalized dragons.

### 92 CAUCASIAN. "KABISTAN."      EARLY XIX CENTURY.

**COLORS:** *Field: white ground; pattern, blue, light and dark red, and green, outlined in red and indigo. Border: deep red; pattern repeating field colors.* **MATERIAL:** *all wool.* **TECHNIQUE:** *Ghiordes knot, 126 to sq. in.; two weft-threads inserted after each row of knots; selvage, overcast.*

**SIZE:** *L. 4 ft., 4 in.   W. 2 ft., 9 in.*      **Acc. No. 22.100.5.**

Kabistan is a name given to a class of Daghestan rugs. The pattern of this rug is one of several types favored by the weavers of the region.

### 93 CAUCASIAN. KUBA ("KABISTAN").      EARLY XIX CENTURY.

**COLORS:** *Field: bright blue ground; medallions, blue and yellow edged with white, red, and green. Border: yellowish tan ground; pattern, blue, red, green, violet; guard stripes in red and blue.* **MATERIAL:** *all wool.* **TECHNIQUE:** *Ghiordes knot, 104 to sq. in.; two weft-threads inserted after each row of knots; selvage, weft.*

**SIZE:** *L. 7 ft., 8 in.   W. 4 ft., 4 in.*      **Acc. No. 22.100.4.**

Rugs of this type are assigned to the Kuba district in the eastern Caucasus region; they are sometimes called Kabistans in the trade. The "pole medallions" and border pattern of S motives combined with diagonal leaf forms (see drawing) also occur in the older Shirvan carpets.



### 94 CAUCASIAN. SHIRVAN.      EARLY XIX CENTURY.

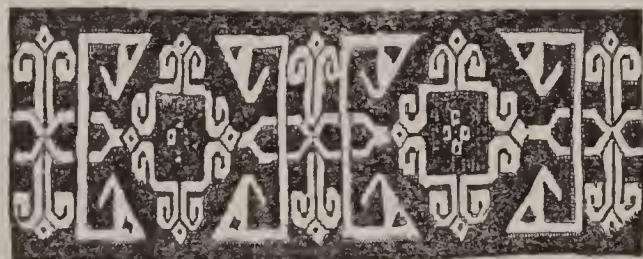
**COLORS:** *Field: black ground; pattern, white outlined with red; details, light red, blue, yellow, and violet. Border: green ground; pattern, white outlined with red; inner border, black ground; rosettes in field colors; guard stripes, black and blue trefoil motive.* **MATERIAL:** *all wool.* **TECHNIQUE:** *Ghiordes knot, 153 to sq. in.;*

THE BALLARD COLLECTION

*two undyed weft-threads inserted after each row of knots; selvage, three-cord weft.*

SIZE: *L. 4 ft., 9 in. W. 3 ft. 6 in.* Acc. No. 22.100.6.

A rug<sup>1</sup> closely analogous to this bears a date corresponding to 1831. The border design (see drawing) is a survival of the simulated Kufic letter pattern on the borders of early Turkish carpets. The field design is perhaps vaguely reminiscent of the "arabesque" all-over patterns of the scarlet and yellow Asia Minor carpets, of which No. 37 is a late example; the bold, angular rendering recalls the striking patterns of the Kazak nomads.

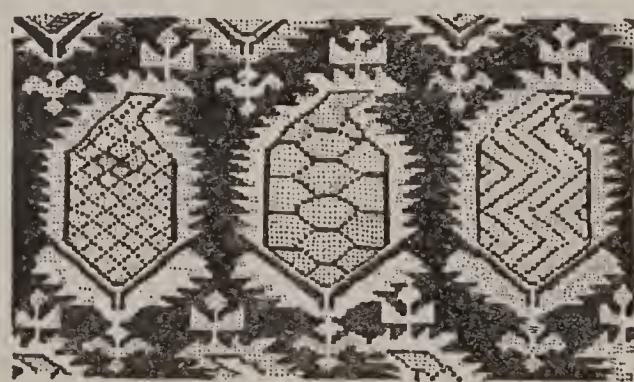


95 CAUCASIAN. SHIRVAN (BAKU).

1806

COLORS: *Field: indigo ground; pattern, red, blue, white, and yellow. Border: white ground; pattern, red, yellow, and black.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 210 to sq. in.; two weft-threads inserted after each row of knots; selvage overcast.*

SIZE: *L. 4 ft., 8 in. W. 3 ft., 2 in.* Acc. No. 22.100.3.



The "pear" or "cone" device (see drawing), characteristic of these Baku rugs, may be an inheritance handed down from the days of Shah Abbas (1557-1628) when Persian rule extended over this part of Caucasia. The border shows a conspicuous Persian influence in its scrolling vine pattern. The rug is dated 1323 A. H., corresponding to 1806 A. D.

<sup>1</sup>W. Grote-Hasenbalg, *Der Orientteppich*, vol. II, pl. 34. Berlin, 1922.

## CAUCASIAN RUGS

### 96 CAUCASIAN. SHIRVAN (BAKU).      EARLY XIX CENTURY.

**COLORS:** *Field: indigo ground; octagon, white ground framed in red. Border: blue ground; pattern, tan, white, red, and black; red guard stripes.* **MATERIAL:** *all wool.* **TECHNIQUE:** *Ghiordes knot, 9 to sq. in.; two weft-threads inserted after each row of knots; cord selvage.*

**SIZE:** *L. 6 ft., 1 in. W. 4 ft., 3 in.*      Acc. No. 22.100.2.

The distinctive features of the Baku rug are its “pear” motive with serrated edges, central device, and corner panels.

### 97 CAUCASIAN. KAZAK.      EARLY XIX CENTURY.

**COLORS:** *Field: white ground; pattern, red, blue, tan, violet, and brown. Border: light yellow ground; pattern, field colors repeated.*

**MATERIAL:** *all wool.* **TECHNIQUE:** *Ghiordes knot, 72 to sq. in.; four blue weft-threads inserted after each row of knots; selvage, weft.*

**SIZE:** *L. 6 ft., 2 in. W. 5 ft., 4 in.*      Acc. No. 22.100.17.



This rug with its bright, contrasting colors, small rectangular field, arrow-heads, and eight-pointed stars fringed with latch-hooks, is typical of the barbaric patterns of the nomad Kazak tribes. The border design is the so-called “crab” pattern (see drawing), in reality derived from a rosette with four leaves; this pattern, in one form or another, is a common one in Kazak rugs.

### 98 CAUCASIAN. KAZAK.      EARLY XIX CENTURY.

**COLORS:** *Field: crimson ground; pattern, indigo, deep blue, and white. Border: white ground; pattern, indigo, red, violet, and blue; guard bands, yellow, red, and blue.* **MATERIAL:** *all wool.* **TECHNIQUE:** *Ghiordes knot, 36 to sq. in.; four red weft-threads inserted after each row of knots; selvage, two-cord weft.*

**SIZE:** *L. 8 ft., 7 in. W. 5 ft., 10 in.*      Acc. No. 22.100.18.

THE BALLARD COLLECTION

The Caucasian love of bright, strongly contrasting colors is well exemplified in this rug. The pattern, based on the ancient swastika emblem, shows all the angular rigidity of nomadic draftsmanship.

99 CAUCASIAN. KAZAK.

EARLY XIX CENTURY.

COLORS: *Field: dull blue ground; pattern, white, with details in deep red and blue. Border: light yellow ground; pattern repeating field colors.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 63 to sq. in.; four weft-threads inserted after each row of knots; selvage weft.*

SIZE: *L. 6 ft., 10 in. W. 5 ft., 6 in.*

Acc. No. 22.100.16.

Several features distinctive of Kazak patterns may be noted in this rug: the purely rectilinear outline of the motives; the large, elongated central octagon with its rigid latch-hooks; the smaller squares of checkered cross pattern; and the boldly designed border with its stiff, serrated leaf and flower motives.

100 CAUCASIAN. KAZAK.

FIRST HALF OF XIX CENTURY.

COLORS: *Field: terracotta ground; central field and niche, deep blue; panel, white edged with green; central medallion, red. Border: white ground; pattern, red, green, and yellow.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 48 to sq. in.; three pink weft-threads inserted after each row of knots; selvage, two-cord weft.*

SIZE: *L. 4 ft., 1 in. W. 3 ft., 3 in.*

Acc. No. 22.100.15.

The Kazak prayer arch is five-sided; the type is clearly illustrated in this prayer rug. The animal represented in the cross-bands is presumably a scorpion. (For the central motive see the tail-piece, page 51.)

101 CAUCASIAN. LESGHIAN (?)

EARLY XIX CENTURY.

COLORS: *Field: deep blue ground; pattern in red, yellow, and white. Border: white ground; pattern, red, yellow, and tan outlined in deep blue.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 72 to sq. in.; two weft-threads inserted after each row of knots.*

SIZE: *L. 9 ft., 1 in. W. 3 ft., 3 in.*

Acc. No. 22.100.1.

## CAUCASIAN RUGS

The rosette with four branching leaves in the border pattern (see head-band, page 44) is the original form of the so-called "crab" pattern, common in the Kazak and other nomadic rugs of the Caucasus.

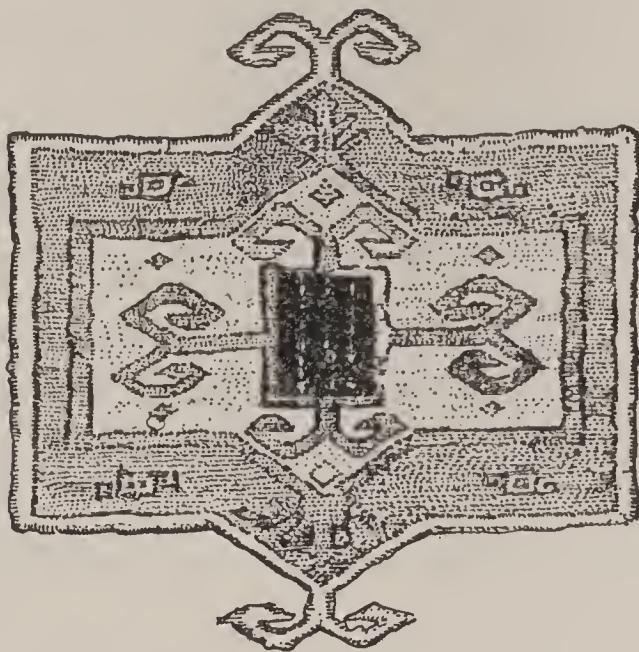
102 CAUCASIAN.

FIRST HALF OF XIX CENTURY.

COLORS: *Field: light red ground; pattern, yellow, white, and light blue, all outlined in black. Border: light yellow ground; pattern, field colors repeated.* MATERIAL: *all wool.* TECHNIQUE: *Ghiordes knot, 36 to sq. in.; two weft-threads inserted after each row of knots; selvage overcast.*

SIZE: *L. 10 ft., 8 in. W. 6 ft., 8 in.*

Acc. No. 22.100.7.





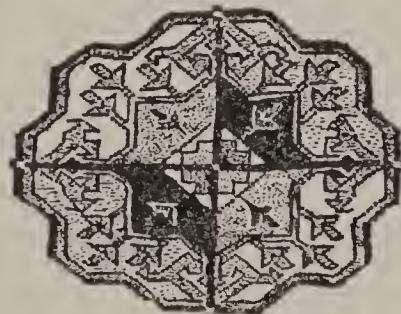
## V. CENTRAL ASIA

103 CENTRAL ASIATIC. TRANSCASPIAN REGION. TEKKE TURKOMAN. EARLY XIX CENTURY.

COLORS: *Field: red ground; pattern, red, orange, blue, and white; rectangular panels outlined with deep blue.* MATERIAL: *warp, goat's hair; weft and pile, wool.* TECHNIQUE: *Sehna knot, 154 to sq. in.; two undyed weft-threads inserted after each row of knots; selvage overcast.*

SIZE: *L. 9 ft. W. 6 ft.*

Acc. No. 22.100.45.



This form of medallion pattern (see drawing), with deep blue lines marking off the field into rectangular panels, is characteristic of the Tekke Turkoman weaves. The nomadic tribes of Central Asia introduce in the patterns of their rugs distinctive tribal devices or "guls." The traditional "gul" of the Tekke tribe is well seen in the elongated medallion of this and of the following rug. This type of carpet is often, but incorrectly, called Bokhara.

104 CENTRAL ASIATIC. TRANSCASPIAN REGION. TEKKE TURKOMAN. EARLY XIX CENTURY.

COLORS: *Field: deep red ground; medallions in rose, deep red, deep blue, and white outlined with indigo; fret motive in green.* BORDER: *colors of the field.* MATERIAL: *warp and weft, goat's hair; pile, mixture of wool and goat's hair.* TECHNIQUE: *Sehna knot, 108 to sq. in.; two undyed weft-threads inserted after each row of knots; selvage overcast.*

## CENTRAL ASIATIC RUGS

SIZE: *L. 4 ft., 11 in. W. 4 ft. 6 in.* Acc. No. 22.100.40.

The central band, dividing the field into two large panels, indicates that this piece is an elaborate camel-bag, both sides being ornamented. As in No. 103, the large medallions show the tribal device of the Tekke Turkomans; the latch-hooks of the alternate motive are a variation from the usual device found in these rugs. The sombre coloration is characteristic.

105 CENTRAL ASIATIC. TRANSCASPIAN REGION. TURKOMAN (TEKKE?). EARLY XIX CENTURY.

COLORS: *Field: brown ground; pattern, greenish blue, indigo, violet (silk), light red.* MATERIAL: *warp, goat's hair; weft, wool; pile, silk and wool.* TECHNIQUE: *Sehna knot, 276 to sq. in.; one undyed weft-thread inserted after each row of knots; selvage overcast.*

SIZE: *L. 3 ft., 10 $\frac{1}{2}$  in. W. 2 ft., 4 $\frac{1}{2}$  in.* Acc. No. 22.100.39.

In this camel-bag the elongated medallions of Nos. 103 and 104 are abandoned for rectilinear panels enclosing a diamond-shaped motive. The narrow border designs resemble those found on Tekke rugs. The "tree of life" motive in the lower border is supposed to symbolize the oys of Paradise.

It should, perhaps, be noted that this bag is incomplete; it was presumably made with a plain, woven back-piece. As saddle bags are less saleable than mats in the western market, the plain piece is usually cut off.

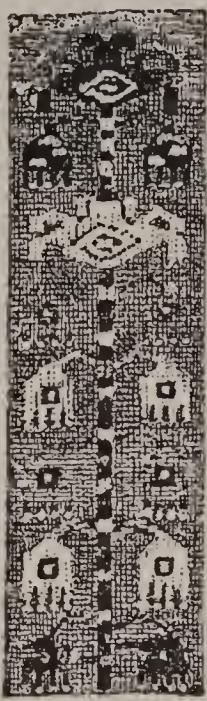
106 CENTRAL ASIATIC. TRANSCASPIAN REGION. PINDE TURKOMAN. FIRST HALF OF XIX CENTURY.

COLORS: *Field: dark red ground; pattern, indigo, white, and dull pink.* BORDER: *red and brown ground; pattern as in field.* MATERIAL: *warp and weft, goat's hair; pile, wool.* TECHNIQUE: *Sehna knot, 112 to sq. in.; two weft-threads inserted after each row of knots; selvage overcast.*

SIZE: *L. 6 ft., 2 in. W. 4 ft., 6 in.* Acc. No. 22.100.42.

The rugs of this tribe differ from those of the Tekke Turkomans in the brownish tone of the red dye and in the field pat-

tern, which is crowded with small angular ornament bordered with narrow bands. In the central field are two prayer niches of characteristic angular design. Another distinguishing feature of these prayer rugs is the upper cross-panel framing a row of mihrabs which sometimes number as many as nine, and the lower cross-panel ornamented with repetitions of the "tree of life" motive (see drawing). Rugs of this type, where the field is divided by a broad horizontal band crossing a vertical one, are sometimes called "khachlî," the Greek word for "cross," with the Turkish suffix "li" added, signifying "crossed."

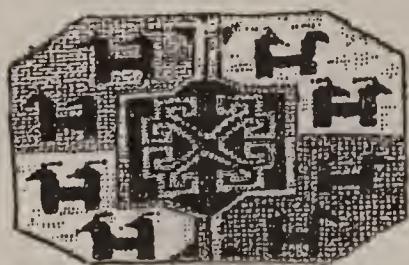


107 CENTRAL ASIATIC. TRANSCASPIAN REGION. SARYK  
TURKOMAN. EARLY XIX CENTURY.

COLORS: Field: *purplish brown* ground; pattern, *undyed wool, dull pink, and field color, outlined in indigo*. Border: same.

MATERIAL: *warp and weft, goat's hair; pile, wool and goat's hair mixed*. TECHNIQUE: *Sehna knot, 72 to sq. in.; two undyed weft-threads inserted after each row of knots; four-cord weft selvage*.

SIZE: *L. 8 ft., 1 in. W. 4 ft., 9 in.* Acc. No. 22.100.46.



The clearly defined octagon enclosing a central star device and so-called "dog" motives (see drawing) is the traditional device or "gul" of the Saryk tribe. The angular border pattern occurs

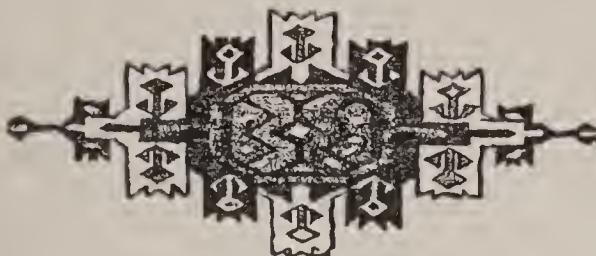
on both Saryk and Yomut rugs (see head-band, page 52).

108 CENTRAL ASIATIC. TRANSCASPIAN REGION. YOMUT  
TURKOMAN. EARLY XIX CENTURY.

COLORS: Field: *light red* ground; pattern, *bright blue, indigo, bright red, and white, with outline of indigo*. Border: *white, repeating field colors in pattern*. MATERIAL: *warp and weft, goat's hair; pile, wool and goat's hair, mixed*. TECHNIQUE: *Ghiordes knot, 91 to sq. in.; two undyed weft-threads inserted after each row of knots; selvage overcast*.

SIZE: *L. 10 ft., 7 in. W. 5 ft., 5 in.* Acc. No. 22.100.47.

The Yomut "gul" takes a variety of forms, ordinarily of



a variety of forms, ordinarily of diamond shape but with a complicated contour which is characteristic. The field device (see drawing) in this rug is a typical Yomut "gul"; the border design is also a familiar Yomut pattern.

A distinctive feature of the rugs of this tribe is found in the broad end panels sometimes patterned with the so-called "anchor-shaped flower"; with the "spread eagle," which is perhaps a conventionalization of the double-headed Russian eagle; or with a set arrangement of angular "trees," as in this instance.

109 CENTRAL ASIATIC. TRANSCASPIAN REGION. YOMUT  
TURKOMAN. EARLY XIX CENTURY.

COLORS: Field: deep red ground; pattern, deep blue, white, and bright red; outlines of motives, red. Border: white-brown; pattern, repeating field colors. MATERIAL: warp and weft, goat's hair; pile, wool and goat's hair, mixed. TECHNIQUE: Ghiordes knot, 91 to sq. in.; two undyed weft-threads inserted after each row of knots; selvage overcast.

SIZE: *L. 7 ft., 10 in. W. 4 ft., 7 in.* Acc. No. 22.100.44.

The diversity of ornament typical of Yomut rugs is exemplified in the large motives composing the field pattern of this rug. Foreign influence may be seen in the angular palmettes, but traditional devices of the tribe are also introduced. The border design is a variation of the pattern on No. 108.

110 CENTRAL ASIATIC. TRANSCASPIAN REGION. SARYK OR  
YOMUT TURKOMAN. FIRST HALF OF THE XIX CENTURY.

COLORS: Field: white ground; pattern, deep blue and red. Border: red ground; pattern, deep blue and white. MATERIAL: warp and weft, goat's hair. TECHNIQUE: Sehna knot, 143 to sq. in.; one and two threads of undyed weft inserted after each row of knots.

SIZE: L. 4 ft., 3 in. W. 4 ft., 5 in. Acc. No. 22.100.37.

Tent bands such as this, edged with heavy fringe and tassels, are woven by the Turkoman women to ornament the tent en-

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trance. This "surround" might be of either Saryk or Yomut origin, as the pattern shows no distinctive tribal motive.

III CENTRAL ASIATIC. TRANSCASPIAN REGION. TURKOMAN. FIRST HALF OF THE XIX CENTURY.

COLORS: *Field: undyed wool ground; pattern, two shades of madder and dark green with details in white, yellow, and black.* MATERIALS: *warp, weft, and pile, wool.* TECHNIQUE: *Ghiordes knot, 180 to sq. in.; one weft-thread inserted after each row of knots; selvage overcast; web ends with fringe.*

SIZE: *L. 40 ft., 3 in. W. 1 ft., 2 in.* Acc. No. 22.100.38.

Bands of this kind are used by the Turkomans as a decoration around the walls of their tents. The designs (see tail-piece, page 58) are composed of angular "tree" motives, "arrow-heads," and the geometric devices familiar in Turkoman weaves.

112 CENTRAL ASIATIC. TRANSCASPIAN REGION. TURKOMAN. FIRST HALF OF XIX CENTURY.

COLORS: *Field: rose red ground; pattern, deep red, white, and indigo.* MATERIAL: *warp and weft, goat's hair; pile, wool.* TECHNIQUE: *Sehna knot, 560 to sq. in.; two weft-threads between knots.* SIZE: *L. 3 ft., 10 in. W. 2 ft., 8 in.* Acc. No. 22.100.43.

Tent bags of this type serve as receptacles for the household effects and merchandise when tribes are on "trek." When in camp they are hung around the walls inside of the tent. They are made for service and are of much firmer texture than many of the rug weaves. The back-piece has been removed; see note under No. 105.

113 CENTRAL ASIATIC. BOKHARA (BESHIR). XIX CENTURY.

COLORS: *Field: deep crimson ground; pattern, deep blue, yellow, and red.* BORDER: *deep blue and brown; pattern in field colors.* MATERIAL: *warp and weft, goat's hair; pile, wool.* TECHNIQUE: *Sehna knot, 104 to sq. in.; two weft-threads inserted after each row of knots; weft selvage.*

SIZE: *L. 8 ft., 9 in. W. 5 ft., 1 1/2 in.* Acc. No. 22.100.50.

## CENTRAL ASIATIC RUGS

Beshir rugs, woven by a group of Ersari Turkomans near the border of Afghanistan, reflect in the hybrid character of their patterns the loss of tribal traditions. The pattern of this rug, with the "pear" or "cone" device set in vertical rows, shows Persian or Indian influence.

### 114 CENTRAL ASIATIC. BELUCHISTAN. XIX CENTURY.

COLORS: *Field: deep red ground; pattern, bright blue, red, indigo, and yellow. Border: indigo, repeating field colors.* MATERIAL: *warp and weft, goat's hair; pile, wool.* TECHNIQUE: *Sehna knot, 117 to sq. in.; two weft-threads inserted after each row of knots; weft selvage, three cords.*

SIZE: *L. 5 ft., 8 in. W. 3 ft. 1 in.* Acc. No. 22.100.41.

The rugs woven by the nomad inhabitants of desolate Beluchistan show a diversity of pattern ranging from rather crudely drawn geometric figures to unpretentious adaptations of Persian floral designs—as in this tent bag. The use of yellow or ivory white to relieve the subdued tonality of deep, rich colors is characteristic. Beluchistan rugs are noted for the lustrous sheen of their pile, due to the soft, fine wool used for the knotting.

### 115 CENTRAL ASIATIC. BELUCHISTAN. XIX CENTURY.

COLORS: *Field: light tan ground; central medallion and detached motives in deep blue, red, orange, and black. Border: red ground with pattern repeating field colors.* MATERIAL: *warp, wool; weft, brown goat's hair; pile, wool and camel's hair.* TECHNIQUE: *Sehna knot, 95 to sq. in.; two weft-threads inserted after each row of knots; weft selvage, double cord.*

SIZE: *L. 3 ft., 5 in. W. 1 ft., 5 in.* Acc. No. 22.100.12.

Both in color and in design, this is a typical Beluchistan. Foreign influence is less conspicuous in the design than in No. 114.

### 116 CENTRAL ASIATIC. EAST TURKESTAN. KASHGAR.

LATE XVIII OR EARLY XIX CENTURY.

COLORS: *Field: deep, bright blue ground; pattern, light red, mulberry, and blue-green. Border: red ground, striped with light blue,*

THE BALLARD COLLECTION

*yellow, and black, with ornament in field colors. MATERIAL: warp and weft, cotton; pile, silk. TECHNIQUE: Sehna knot, 90 to sq. in.; two weft-threads inserted after each row of knots. SIZE: L. 13 ft., 11 in. W. 6 ft., 10 in. Acc. No. 22.100.28.*

A common name for rugs of this type is "Samarkand." The angular character of the field design of pomegranate and vases is typical of the rugs woven in eastern Turkestan; compare with No. 117.

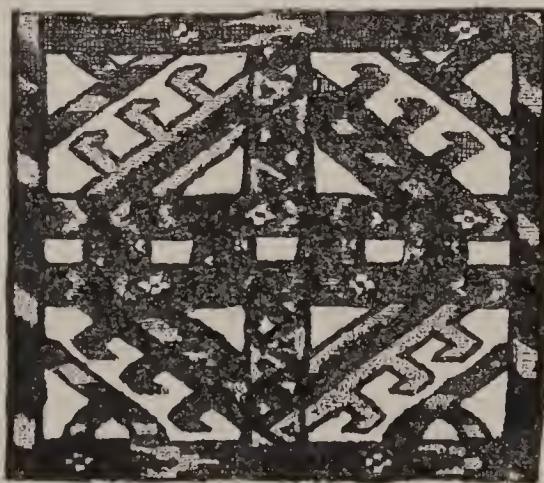
117 CENTRAL ASIATIC. EAST TURKESTAN. KHOTAN (?).

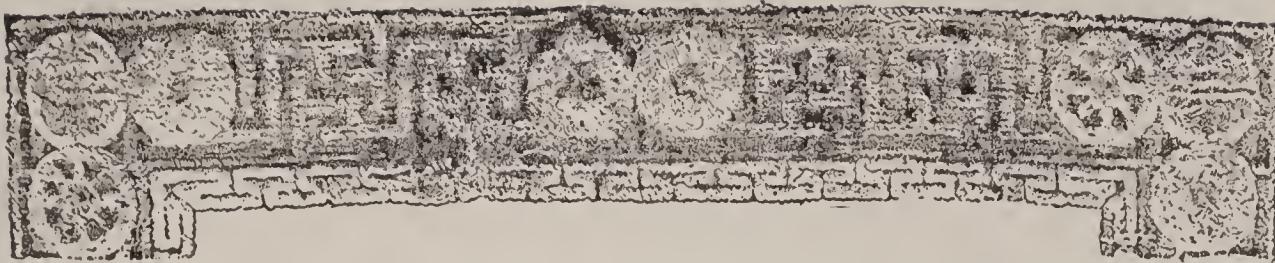
XVIII CENTURY.

*COLOR: Field: silver ground; pattern, red, yellow, and deep blue, with green stems outlined in black or dark brown. Border: field colors repeated. MATERIAL: warp and weft, silk; pile, silk, enriched with gold and silver. TECHNIQUE: Sehna knot, 81 to sq. in.; three weft-threads inserted after each row of knots.*

*SIZE: L. 9 ft. W. 5 ft., 10 in. Acc. No. 22.100.49.*

Only a very few of these sumptuous carpets are known. They are supposed to have been made in Khotan, in eastern Turkestan, not earlier than the eighteenth or possibly the seventeenth century. There is a tradition in China that these rugs were made for the Imperial Palace in Pekin. The pattern has a pronounced Persian or Indian character, but the rendering is stiff and angular. A bluish tint predominates in the colors and contrasts effectively with the gold and silver of the ground. A carpet of this type was acquired in 1919 for the National Museum at Stockholm (published in the Burlington Magazine, vol. XXXV, 1919, p. 61).





## VI. CHINA

### 118 CHINESE.

XVIII CENTURY.

COLORS: *Field*: cream color with pattern in two shades of yellow and blue. *Border*: cream color; pattern, deep orange on indigo.

MATERIAL: warp and weft, cotton. TECHNIQUE: *Sehna knot*, 49 to sq. in.; two weft-threads inserted after each row of knots.

SIZE: *L.* 6 ft., 11 in. *W.* 4 ft., 3 in. Acc. No. 22.100.35.



tube and rods, flute, and lotus flower) and emblems of longevity, such as the peach.

The pleasing coloration and the graceful drawing of the devices in the field pattern of this rug are characteristic of the best Chinese work of the eighteenth century. The style is that of the Chien-Lung period (1736-1795). The field devices (see drawing) are mainly Taoist symbols, viz.: the eight attributes of the immortal genii (fan, sword, pilgrim's gourd, basket of flowers, bamboo

### 119 CHINESE.

XVIII CENTURY.

COLORS: *Field*: yellow ground; pattern, three shades of tan, two shades of blue, orange, and white. *Border*: field colors repeated.

MATERIAL: warp and weft, cotton; pile, wool. TECHNIQUE: *Sehna knot*, 49 to sq. in.; two weft-threads inserted after each row of knots.

SIZE: *L.* 8 ft., 1 in. *W.* 5 ft., 1 in. Acc. No. 22.100.36.

THE BALLARD COLLECTION

This rug is a work of the same period as the preceding. It is characterized by delicacy of design and harmonious color. The field ornament is more definitely composed than in No. 118, but monotony is avoided by the skilful balancing of varied motives (see tail-piece, page 62).

120 CHINESE.

XVIII CENTURY.

COLORS: *Field: light tan; central medallions and corner ornaments in two shades of blue. Border: field colors repeated in lighter shades.* MATERIAL: *warp, cotton; weft, wool.* TECHNIQUE: *Sehna knot, 49 to sq. in.; two weft-threads inserted after each row of knots.*

SIZE: *L. 2 ft., 6 in. W. 2 ft., 8 in.*

Acc. No. 22.100.29.

A central medallion with corner devices of similar character is a favorite scheme in the ornament of Chinese rugs. The medallion designs range from geometrical patterns to elaborate flower and leaf arrangements, as in this mat, woven for a chair seat. The border design is typical (see head-band, page 59).

121 CHINESE.

LATE XVIII-XIX CENTURY.

COLORS: *Field: yellowish tan ground; pattern, yellowish tan and two shades of blue. Border: the same.* MATERIAL: *warp and weft, cotton; pile, wool.* TECHNIQUE: *Sehna knot, 72 to sq. in.; two weft-threads inserted between knots.*

SIZE: *L. 3 ft., 5 in. W. 1 ft., 11 in.*

Acc. No. 22.100.31.

122 CHINESE.

LATE XVIII-XIX CENTURY.

COLORS: *Field: deep blue ground; pattern in two shades of tan and light blue. Border: yellow, with pattern in blue.* MATERIAL: *warp, cotton; weft, wool.* TECHNIQUE: *Sehna knot, 49 to sq. in.; two warp-threads inserted after each row of knots.*

SIZE: *L. 4 ft., 5 in. W. 2 ft. 3 in.*

Acc. No. 22.100.30.

Mountains rising from waves, peonies and other flowers, fluttering butterflies—these are familiar motives in Chinese decorative design. The pattern of this saddle cover is more crowded and the drawing less refined than in the rugs of the

## CHINESE RUGS

Chien-Lung period; consequently it is more probably a work of the early nineteenth than of the eighteenth century.

### 123 CHINESE.

XIX CENTURY.

COLORS: *Field: deep blue ground; central medallion, light blue, dull pink, and white. Border: field colors repeated.* MATERIAL: *warp and weft, cotton; pile, wool.* TECHNIQUE: *Sehna knot, 42 to sq. in.; two weft-threads inserted after each row of knots.*

SIZE: *L. 7 ft., 8 in. W. 5 ft., 8 in.* Acc. No. 22.100.48.

In the nineteenth century, earlier patterns were continued with slight modifications; the ornament, however, is usually larger in scale and coarser in drawing. In the medallion, a lion cub and a young dragon are represented. The border is a simple form of wave stripe.

### 124 CHINESE.

XIX CENTURY.

COLORS: *Field: yellowish tan ground; pattern, lighter tan and two shades of blue. Borders: field colors repeated.* MATERIAL: *warp and weft, cotton; pile, wool.* TECHNIQUE: *Sehna knot, 49 to sq. in.; two weft-threads inserted after each row of knots.*

SIZE: *L. 5 ft., 1 in. W. 2 ft., 5 in.* Acc. No. 22.100.34.

The "knot of destiny" is a conspicuous feature in the border design of this rug.

### 125 CHINESE.

XIX CENTURY.

COLORS: *Field: dark tan ground; pattern, yellow, white, and two shades of blue. Border: white, with pattern in yellow, tan, and blue.* MATERIAL: *warp and weft, cotton; pile, wool.* TECHNIQUE: *Sehna knot, 64 to sq. in.; two weft-threads inserted after each row of knots.*

SIZE: *L. 3 ft., 11 in. W. 2 ft., 2 in.* Acc. No. 22.100.32.

### 126 CHINESE.

XIX CENTURY.

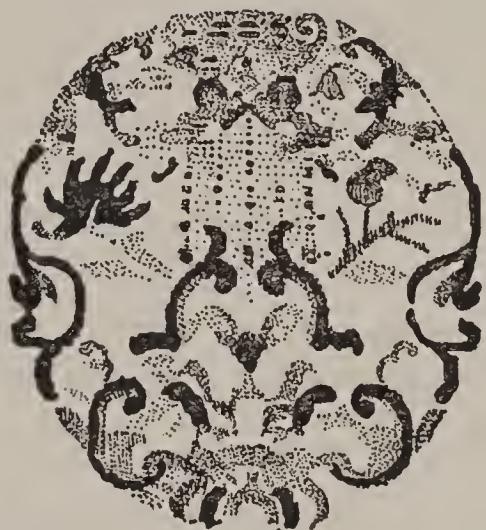
COLORS: *Field: white ground; cloud and floral motives in two shades of blue. Border: white, with key pattern in blue.* MATERIAL: *warp and weft, cotton; pile, wool.* TECHNIQUE: *Sehna*

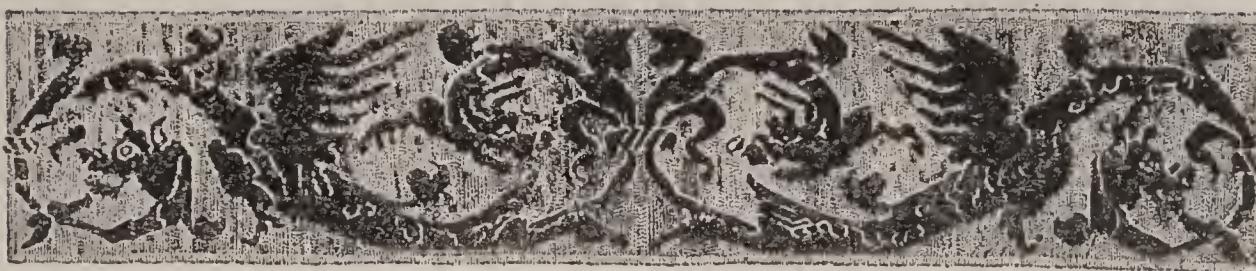
THE BALLARD COLLECTION

*knot, 49 to sq. in.; two weft-threads inserted after each row of knots.*

SIZE: *L. 4 ft., 3 in. W. 2 ft., 3 in.* Acc. No. 22.100.33.

Frequent mention has been made in the Persian and Turkish sections of the "Chinese cloud" motive which the designers borrowed from the Far East; here it may be seen in characteristic Chinese form.





## VII. SPAIN

### 127 SPANISH.

LATE XV CENTURY.

COLORS: *Field*: bright red ground; pattern, bright green, bright blue, yellow, indigo, and white. *Border*: inner band, originally black and white; center band, red, green, and black; outer band, bright blue, red, white, and black. MATERIAL: warp and weft, linen; pile, wool. TECHNIQUE: Spanish knot; three linen weft-threads inserted after each row of knots; selvage, weft.

SIZE: *L.* 9 ft. *W.* 4 ft., 7 in.

Acc. No. 22.100.124.

The field pattern of this exceptionally rare carpet resembles contemporaneous Spanish textile designs (see tail-piece, page 64). More distinctly oriental in character is the border, which recalls the patterns on early Asia Minor rugs. As parallels for the border designs and for the quaint bird in the field ornament are found in early Spanish geometrical, "heraldic," and other early Spanish carpets (see Introduction, page xxvi), this unusual rug may be assigned to the late fifteenth century.

### 128 SPANISH.

XVI CENTURY.

COLORS: *Field*: red ground; pattern, green outlined with yellow. MATERIAL: warp and weft, linen; pile, wool. TECHNIQUE: Ghiordes knot, 110 to sq. in.; four red weft-threads inserted after each row of knots; selvage, weft.

SIZE: *L.* 17 ft., 9 in. *W.* 7 ft., 10 in.

Acc. No. 22.100.125.

Renaissance and oriental elements are combined in the ornament of this large carpet, which is thoroughly characteristic

in color, as in design, of the finest Spanish rugs of the sixteenth century. In this period the influence of the Renaissance style, which had originated in Italy in the fifteenth century, dominated Spain. Traces, however, remain of the oriental tradition in the "arabesque" character of the lesser ornament and conventionalized flower and leaf motives of the field pattern, but the large wreaths and the winged dragons (see head-band, page 63) are typical Renaissance motives.

## 129 SPANISH.

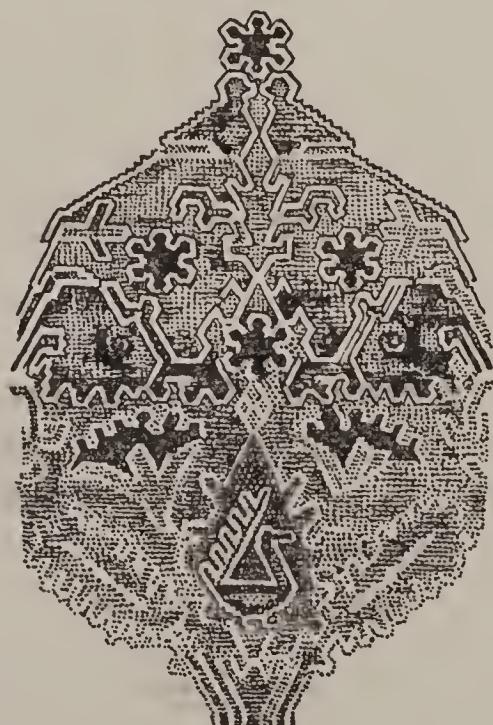
XVII CENTURY.

COLORS: *Field: yellow ground; pattern, white and two shades of blue.* MATERIAL: *warp and weft, linen; pile, wool.* TECHNIQUE: *Ghiordes knot, 56 to sq. in.; three yellow weft-threads inserted after each row of knots; selvage, weft.*

SIZE: *L. 11 ft. W. 5 ft., 7 in.*

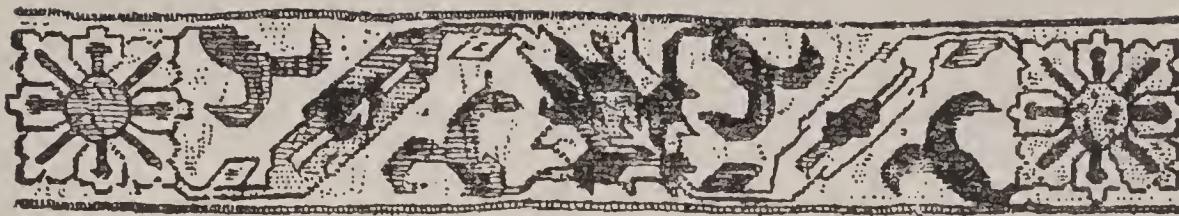
Acc. No. 22.100.126.

A familiar type of Asia Minor carpet of the sixteenth and seventeenth centuries (see No. 37) is imitated in the field pattern of this rug. The border design, however, is European in style; compare the scrolling leaves with the dragons in No. 128. Rugs of this kind were made presumably as cheaper substitutes for the imported Turkish carpets so highly prized throughout Europe in the seventeenth century.



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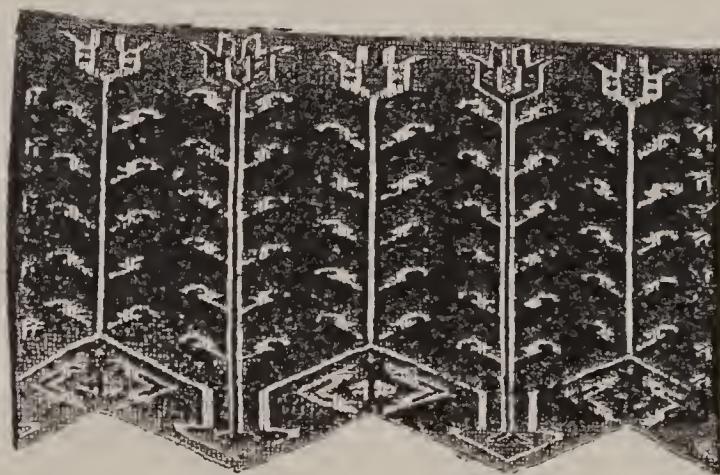
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3. PERSIAN OR ARMENIAN. LATE XVI OR  
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4. PERSIAN. FIRST HALF OF XVIII CENTURY



5. PERSIAN. XVI CENTURY



6. PERSIAN. LATE XVII OR EARLY XVIII CENTURY. DETAIL



7. PERSIAN. XVII CENTURY



8. PERSIAN. XVI CENTURY. DETAIL



9. PERSIAN. LATE XVII OR EARLY XVIII CENTURY



10. PERSIAN. LATE XVI CENTURY



II. PERSIAN. XVII CENTURY



I2. PERSIAN. XIX CENTURY



13. PERSIAN. XIX CENTURY



14. PERSIAN. XIX CENTURY



15. INDIAN. XVII CENTURY



16. ARMENIAN. EARLY XVII CENTURY. DETAIL



17. ARMENIAN. XVII CENTURY. DETAIL



18. TURKISH. EARLY XVI CENTURY



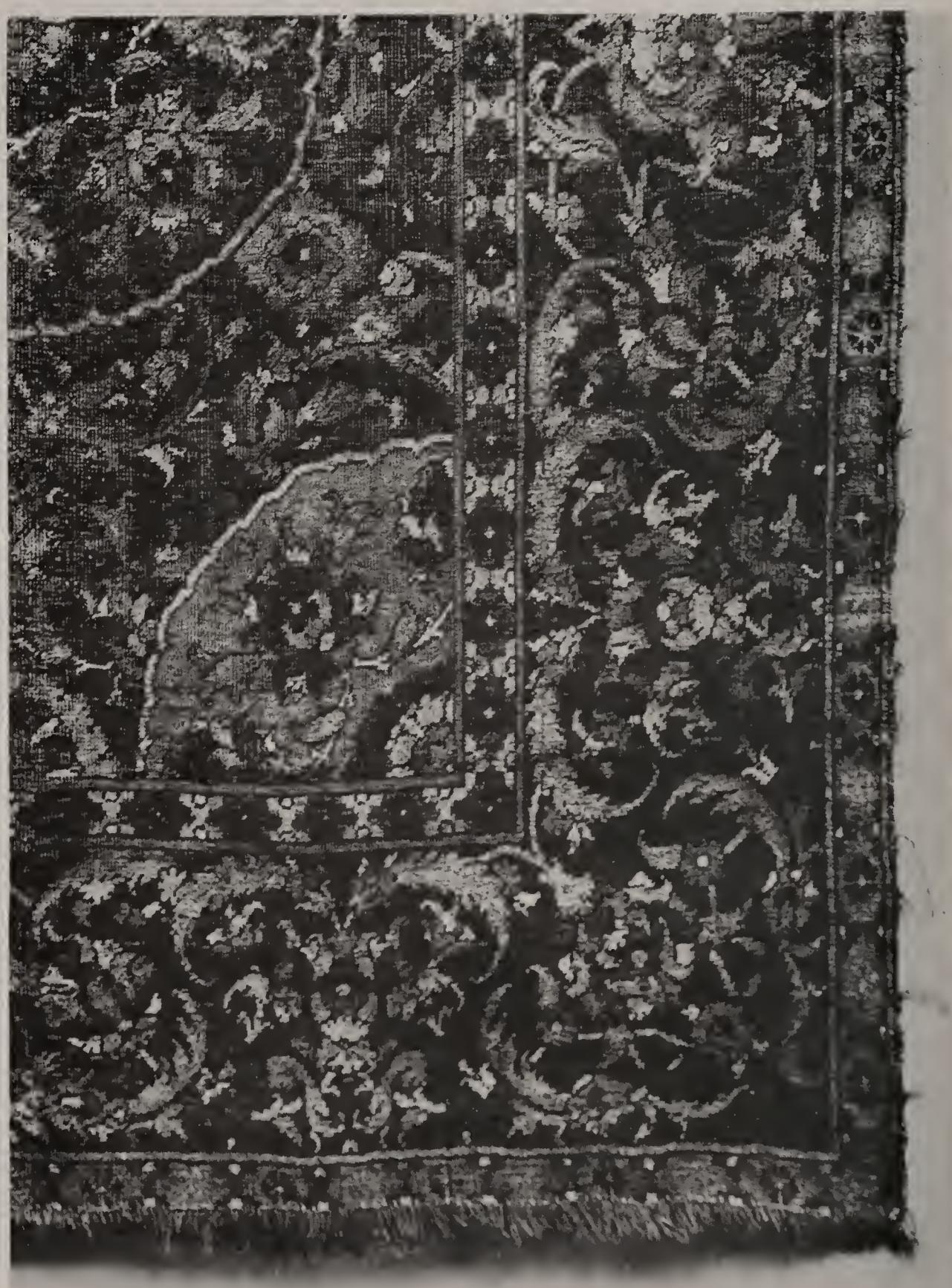
19. TURKISH. XVI CENTURY. DETAIL.



20. TURKISH. XVI CENTURY. DETAIL



21. TURKISH. LATE XVI OR EARLY XVII CENTURY. DETAIL.



22. TURKISH. FIRST HALF OF XVII CENTURY. DETAIL



23. TURKISH. FIRST HALF OF XVII CENTURY. DETAIL.



24. TURKISH. FIRST HALF OF XVII CENTURY



25. TURKISH. USHAK. XVI CENTURY



26. TURKISH. USHAK. LATE XVI-EARLY XVII CENTURY



27. TURKISH. USHAK. LATE XVI—EARLY XVII CENTURY



28. TURKISH. USHAK. LATE XVI—EARLY XVII CENTURY



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30. TURKISH, USHAK, EARLY XVII CENTURY



31. TURKISH. USHAK. SECOND HALF OF XVI CENTURY



32. TURKISH. USHAK. SECOND HALF OF XVI CENTURY



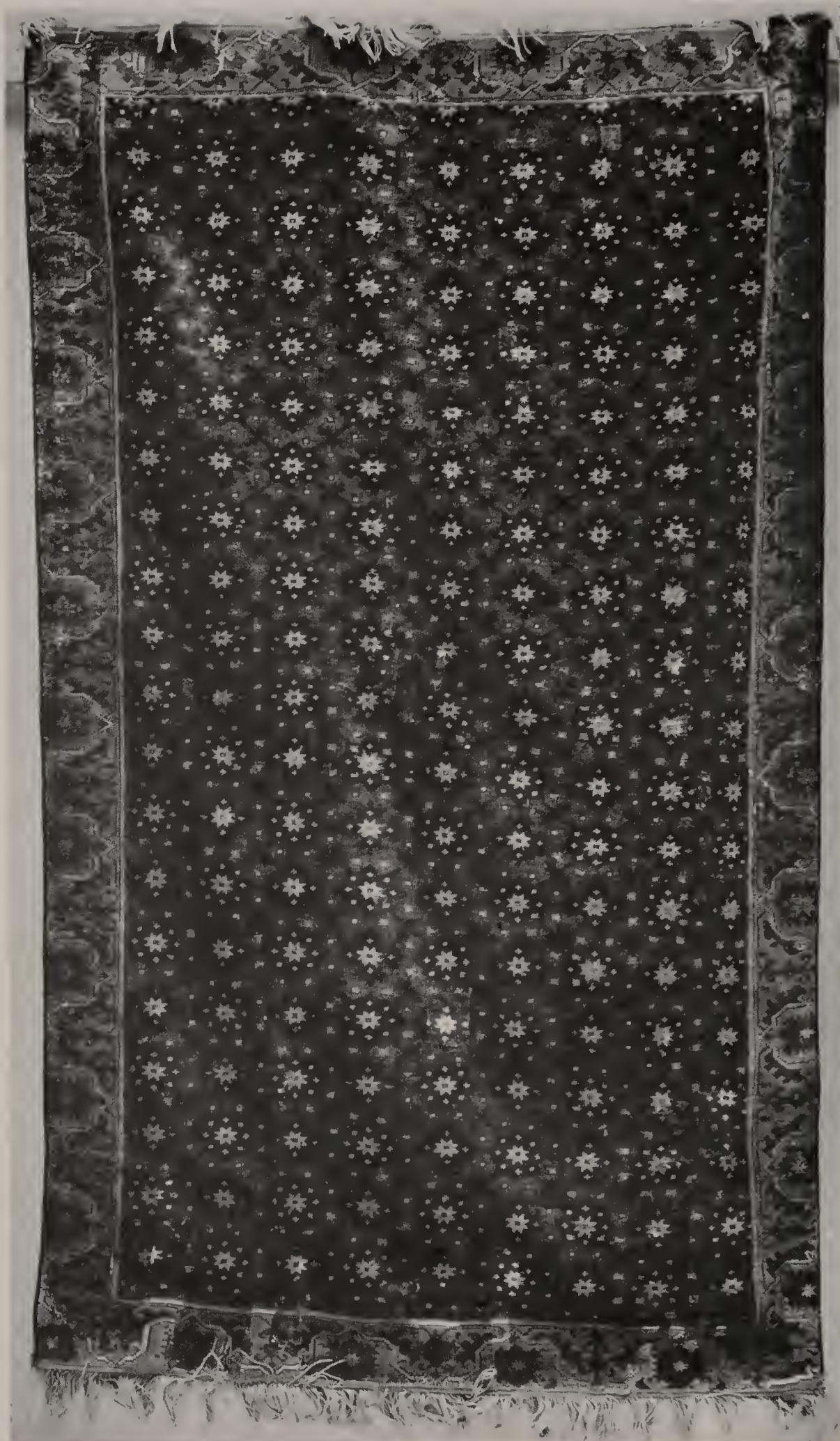
33. TURKISH. LATE XVI CENTURY



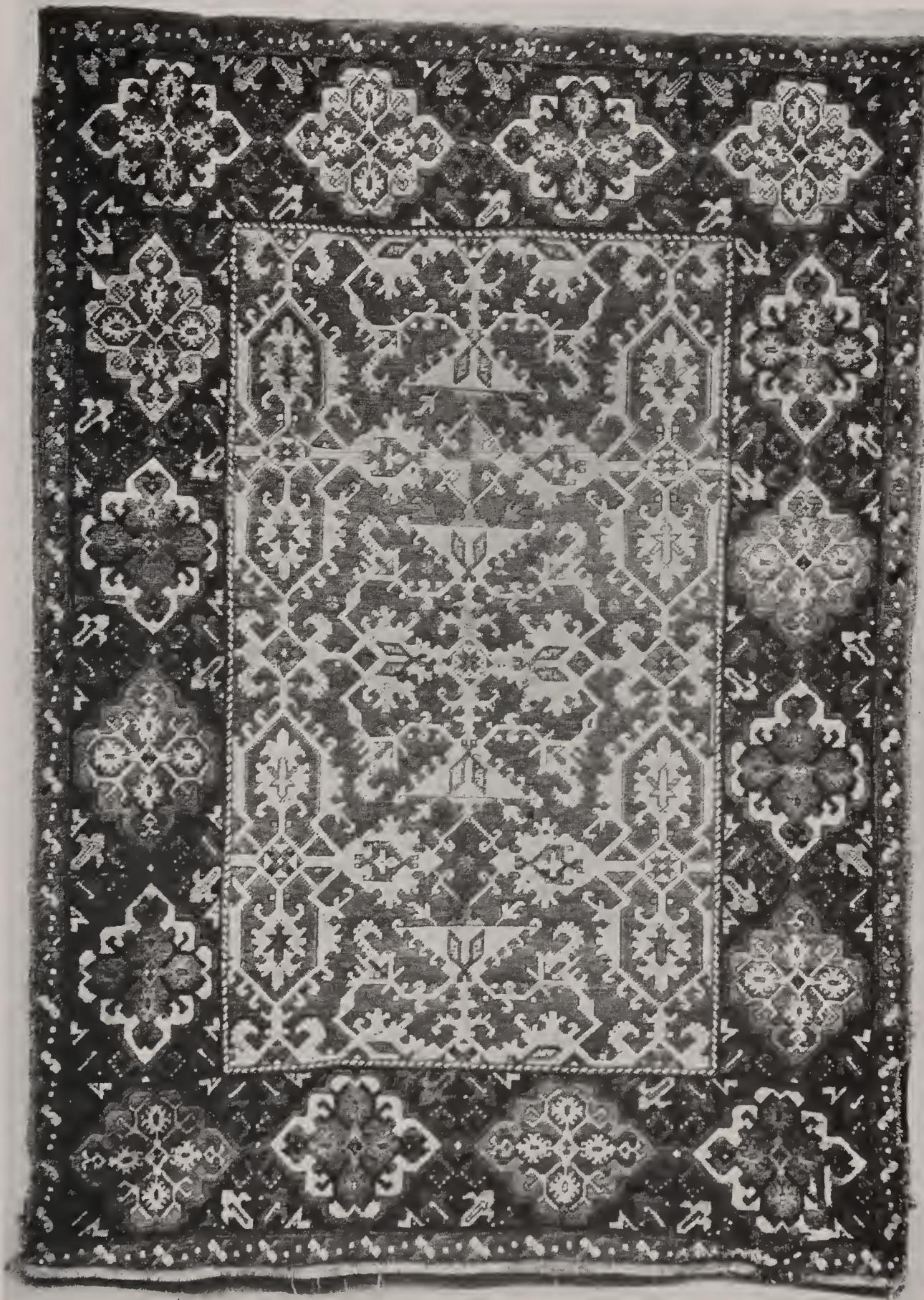
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35. TURKISH. LATE XVI-XVII CENTURY. DETAIL



36. TURKISH. LATE XVI-EARLY XVII CENTURY



37. TURKISH. XVII CENTURY



38. TURKISH. FIRST HALF OF XVII CENTURY. DETAIL



39. TURKISH. LADIK. XVII-XVIII CENTURY



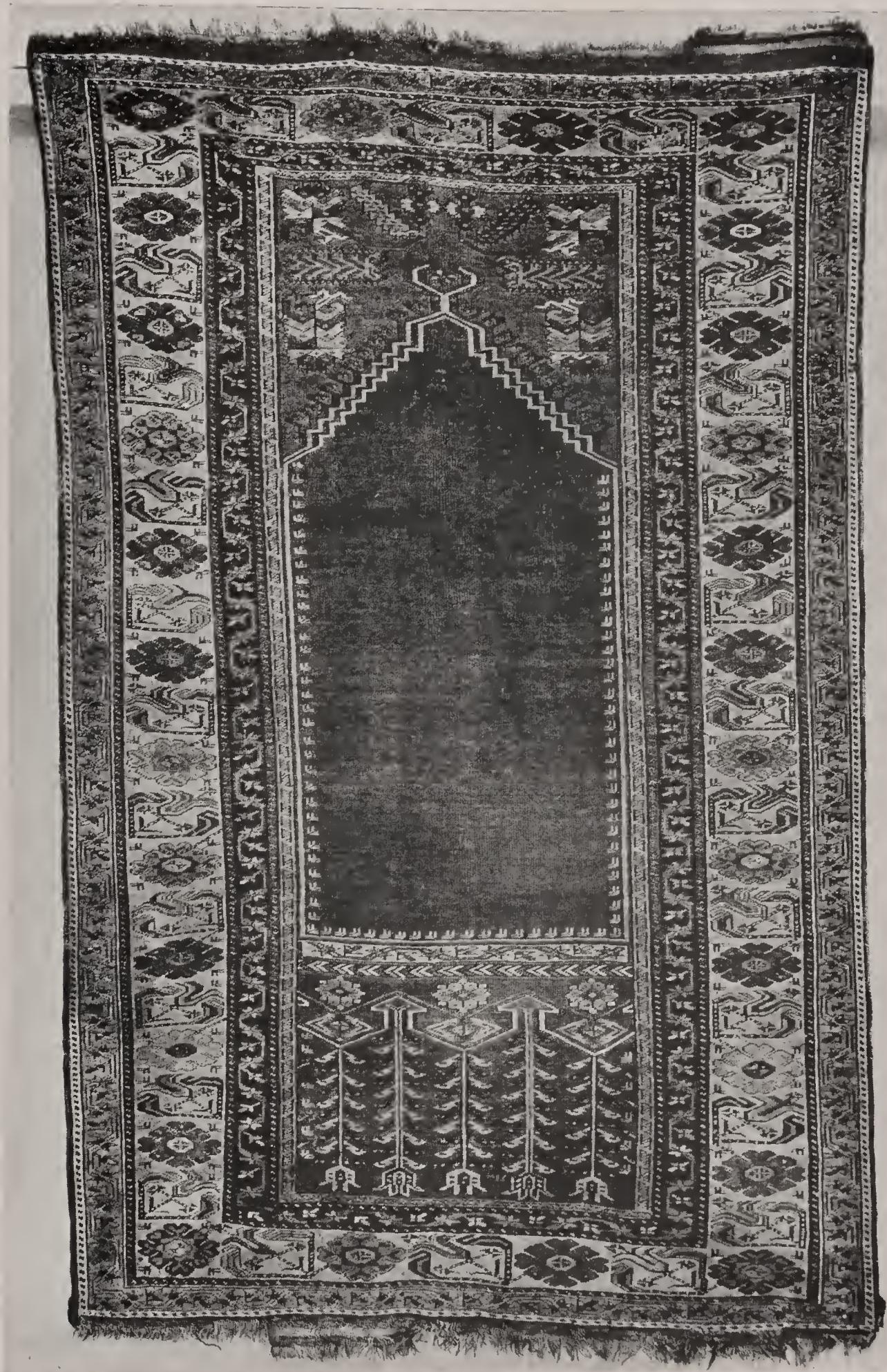
40. TURKISH. LADIK. XVII-XVIII CENTURY



41. TURKISH. LADIK. XVII-XVIII CENTURY



42. TURKISH. LADIK. 1794



43. TURKISH. LADIK. XVIII CENTURY



44. TURKISH. BERGAMA. EARLY XVII CENTURY



45. TURKISH. BERGAMA. EARLY XVII CENTURY



46. TURKISH. BERGAMA. XVII CENTURY



47. TURKISH. BERGAMA. XVII—XVIII CENTURY



48. TURKISH. BERGAMA. XVIII CENTURY



49. TURKISH. BERGAMA (?). KONIA (?). XVIII CENTURY



50. TURKISH. KONIA. XVIII CENTURY. DETAIL



51. TURKISH. XVII CENTURY



52. TURKISH. GHIORDES. XVII CENTURY



53. TURKISH. GHIORDES. XVII-XVIII CENTURY



54. TURKISH. GHIORDES. XVII—XVIII CENTURY



55. TURKISH. GHIORDES. XVII-XVIII CENTURY. DETAIL



56. TURKISH. GHIORDES. XVII-XVIII CENTURY. DETAIL



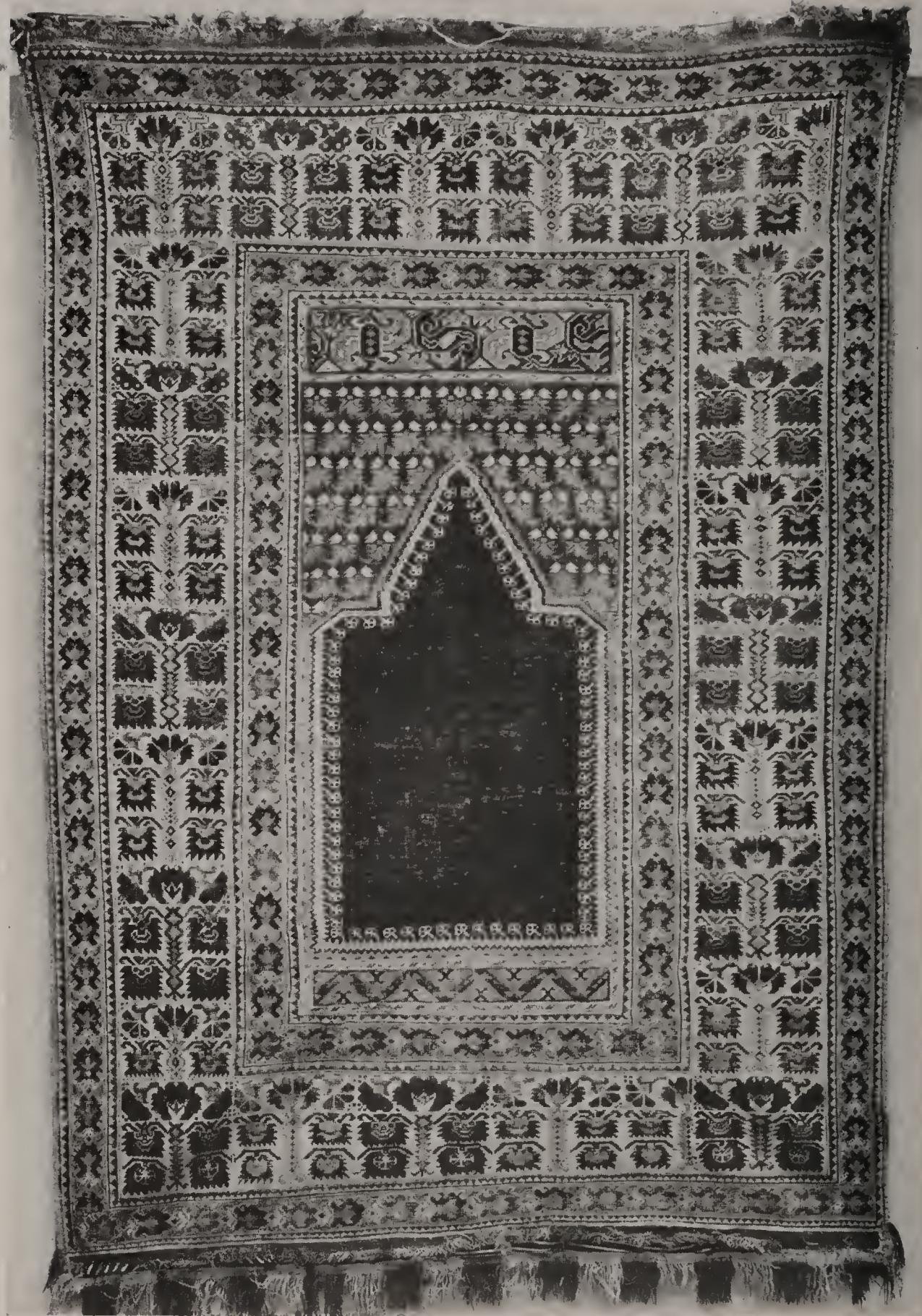
57. TURKISH. GHIORDES. XVII-XVIII CENTURY



58. TURKISH. GHIORDES. XVII-XVIII CENTURY



59. TURKISH. GHIORDES. XVIII CENTURY



60. TURKISH. GHIORDES. XVIII CENTURY



61. TURKISH, GHIORDES, XVIII CENTURY



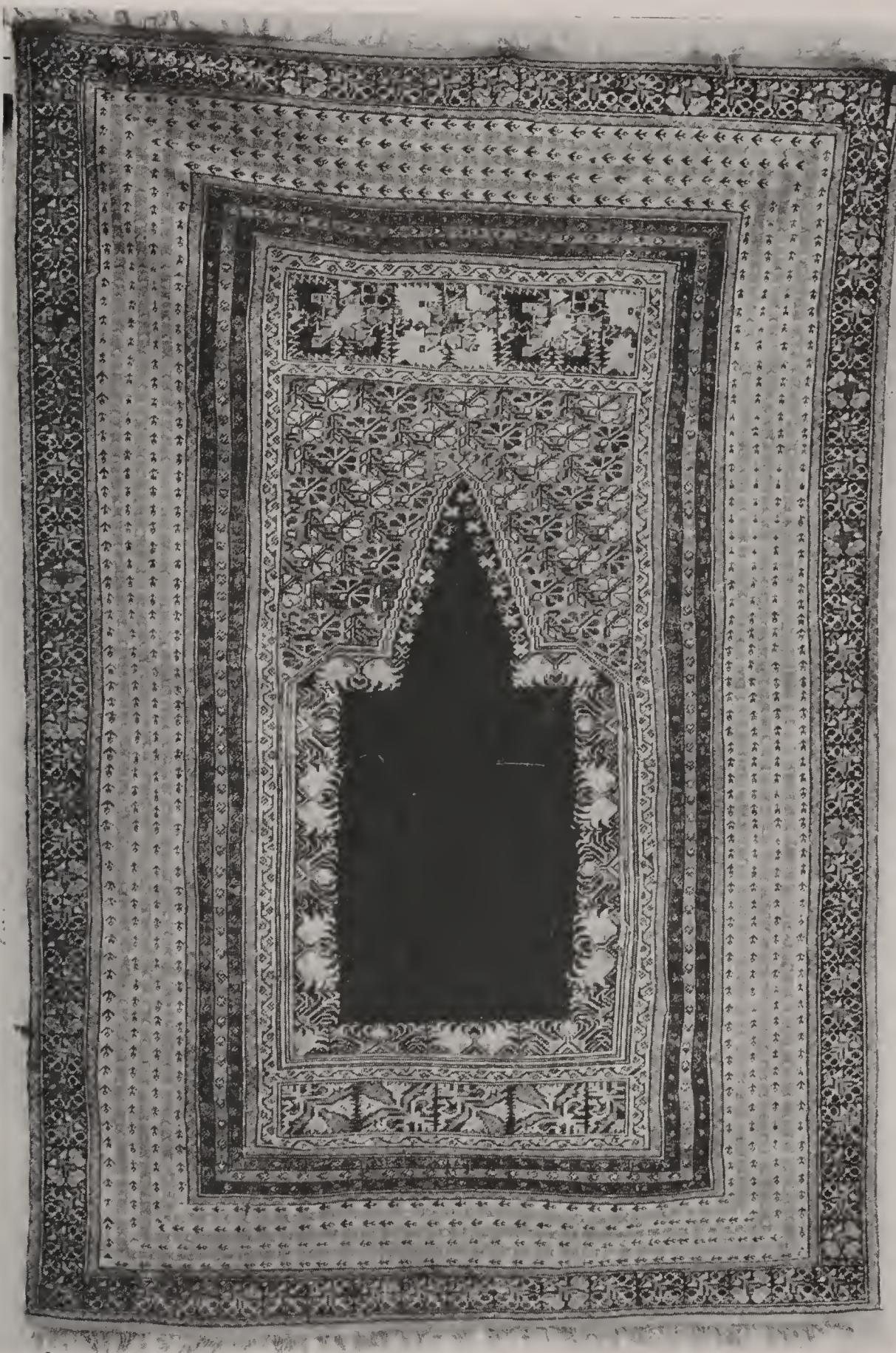
62. TURKISH. GHIORDES. XVIII CENTURY



63. TURKISH. GHIORDES. XVIII CENTURY



64. TURKISH. GHIORDES. XVIII CENTURY



65. TURKISH. GHIORDES OR KULA. XVIII CENTURY



66. TURKISH. GHIORDES OR KULA. XVIII CENTURY



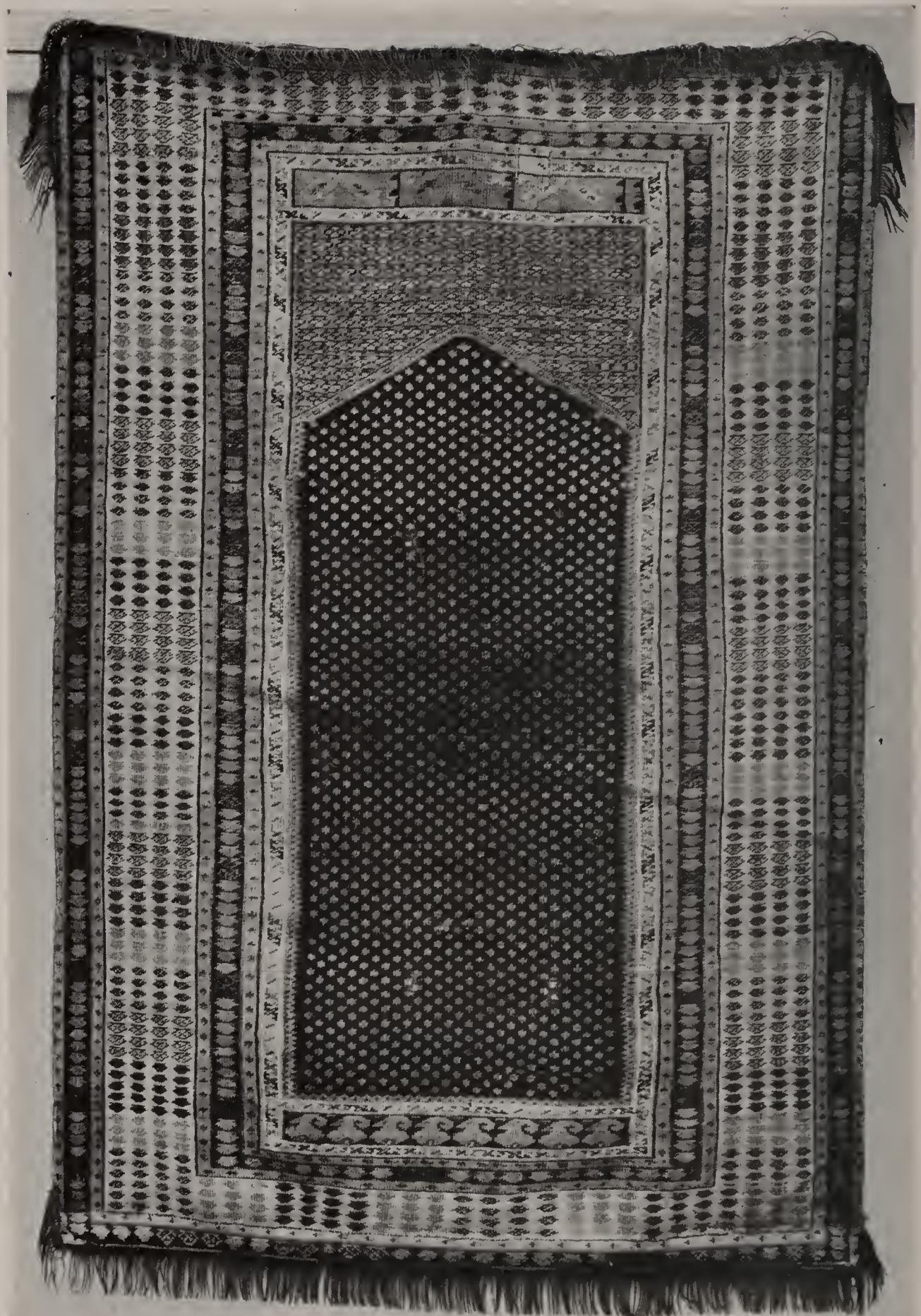
67. TURKISH, KULA OR GHIORDES. XVIII CENTURY



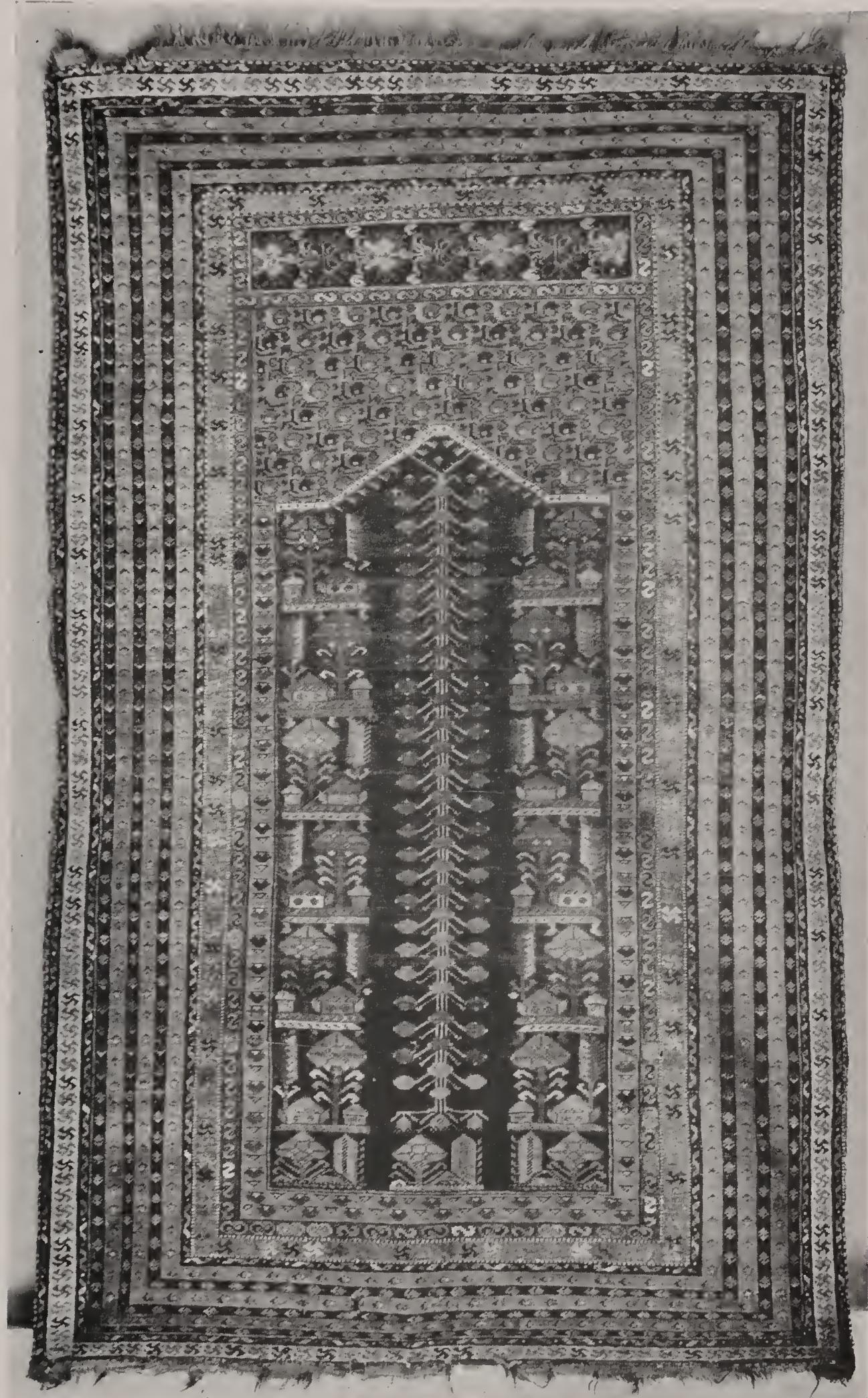
68. TURKISH, PROBABLY KULA. XVIII CENTURY



69. TURKISH. KULA. XVIII CENTURY



70. TURKISH. KULA. XVIII CENTURY



71. TURKISH. KULA. XVIII CENTURY



72. TURKISH. MIDDLE OF XIX CENTURY



73. TURKISH. XVII–XVIII CENTURY



74. TURKISH. MUJUR. EARLY XIX CENTURY



75. TURKISH. MELAS. EARLY XIX CENTURY



76. TURKISH. MELAS. EARLY XIX CENTURY



77. TURKISH. MELAS. FIRST HALF OF XIX CENTURY



78. TURKISH. XIX CENTURY



79. TURKISH. XIX CENTURY



80. TURKISH. XIX CENTURY



81. TURKISH. XIX CENTURY



82. TURKISH. XIX CENTURY



83. TURKISH. KILIM. XVIII OR EARLY XIX CENTURY



84. TURKISH. KILIM. XVIII OR EARLY XIX CENTURY



85. TURKISH. KILIM. XVIII OR EARLY XIX CENTURY



86. CAUCASIAN. XVIII CENTURY. DETAIL



87. CAUCASIAN. XVIII CENTURY. DETAIL



88. CAUCASIAN. XVII-XVIII CENTURY. DETAIL



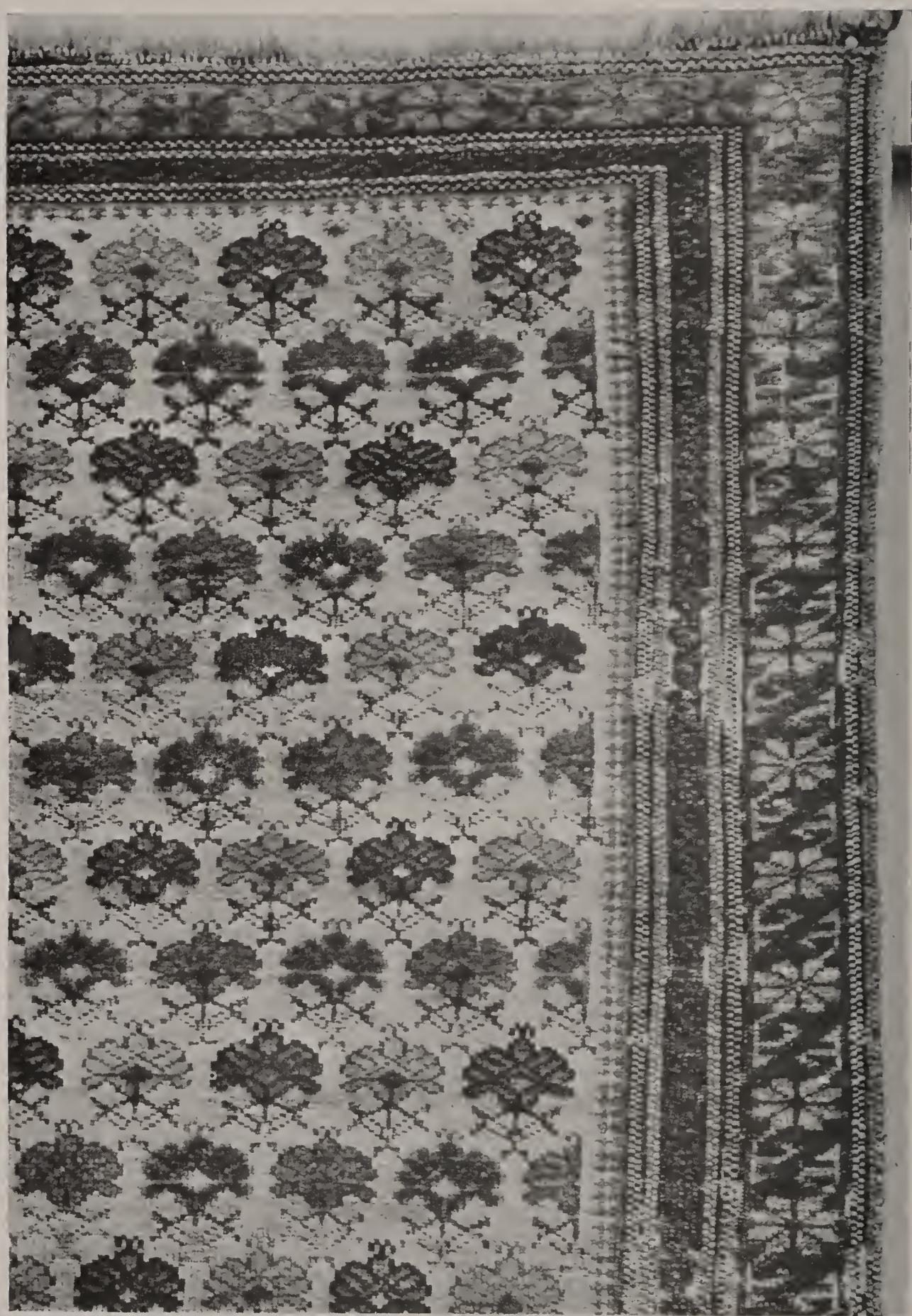
89. CAUCASIAN. SOUMAK. LATE XVIII OR EARLY XIX CENTURY



90. CAUCASIAN. SOUMAK. LATE XVIII OR EARLY XIX CENTURY  
DETAIL



91. CAUCASIAN. SILÉ. LATE XVIII OR EARLY XIX CENTURY. DETAIL



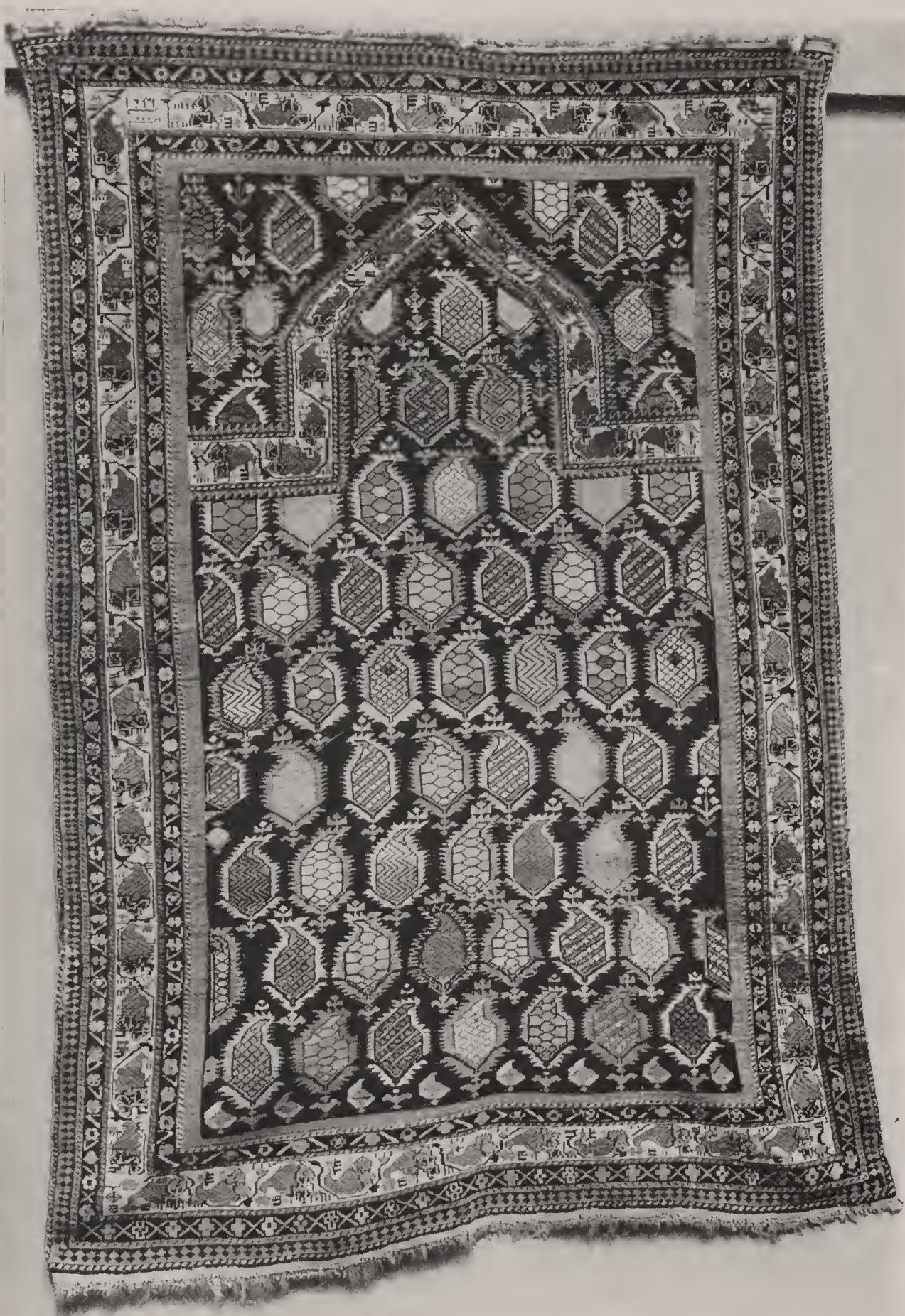
92. CAUCASIAN. "KABISTAN." EARLY XIX CENTURY. DETAIL



93. CAUCASIAN. KUBA ("KABISTAN"). EARLY XIX CENTURY



94. CAUCASIAN. SHIRVAN. EARLY XIX CENTURY



95. CAUCASIAN. SHIRVAN (BAKU). 1806



96. CAUCASIAN. SHIRVAN (BAKU). EARLY XIX CENTURY



97. CAUCASIAN. KAZAK. EARLY XIX CENTURY



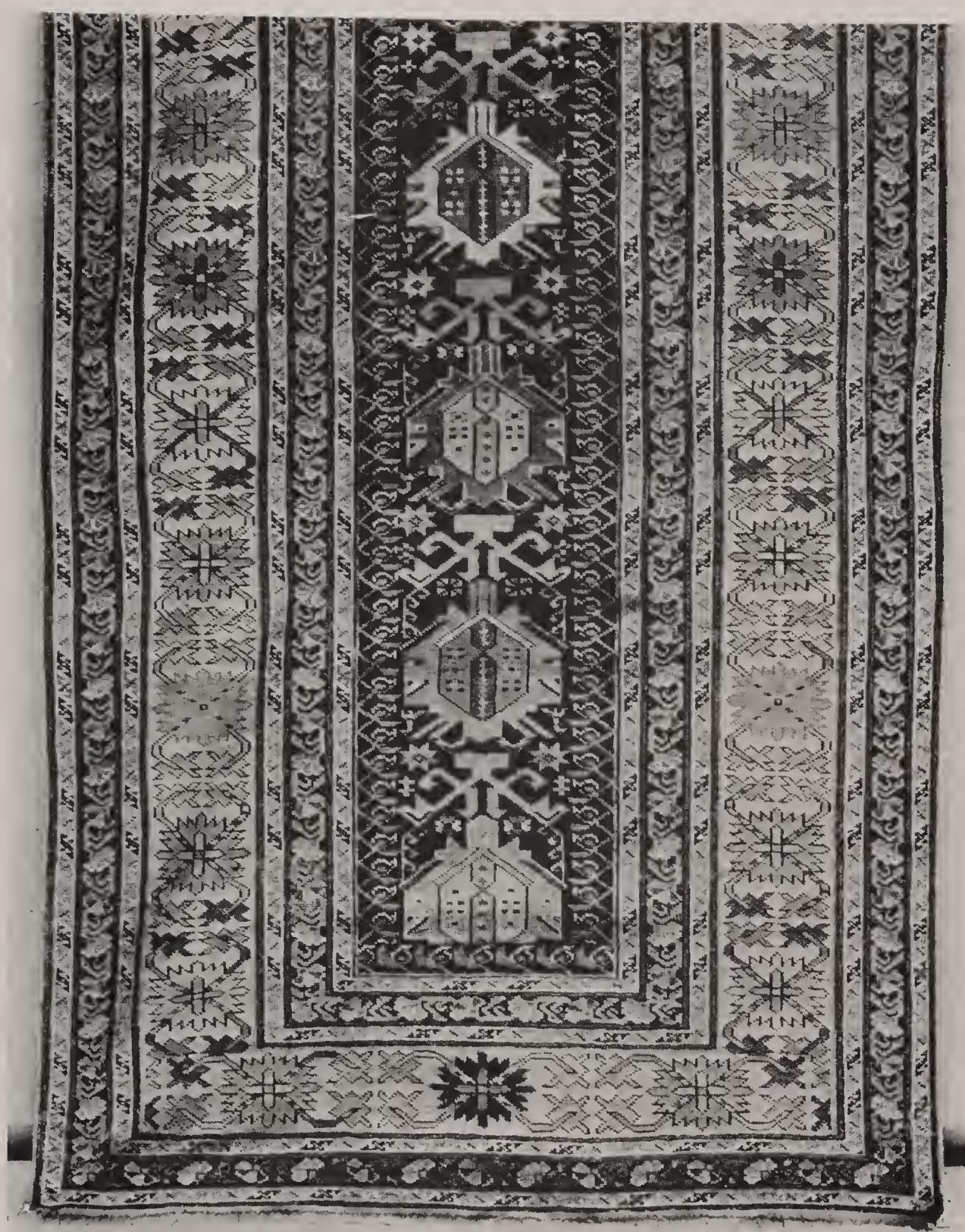
98. CAUCASIAN. KAZAK. EARLY XIX CENTURY



99. CAUCASIAN. KAZAK. EARLY XIX CENTURY



100. CAUCASIAN. KAZAK. FIRST HALF OF XIX CENTURY



101. CAUCASIAN. LESGHIAN. EARLY XIX CENTURY. DETAIL



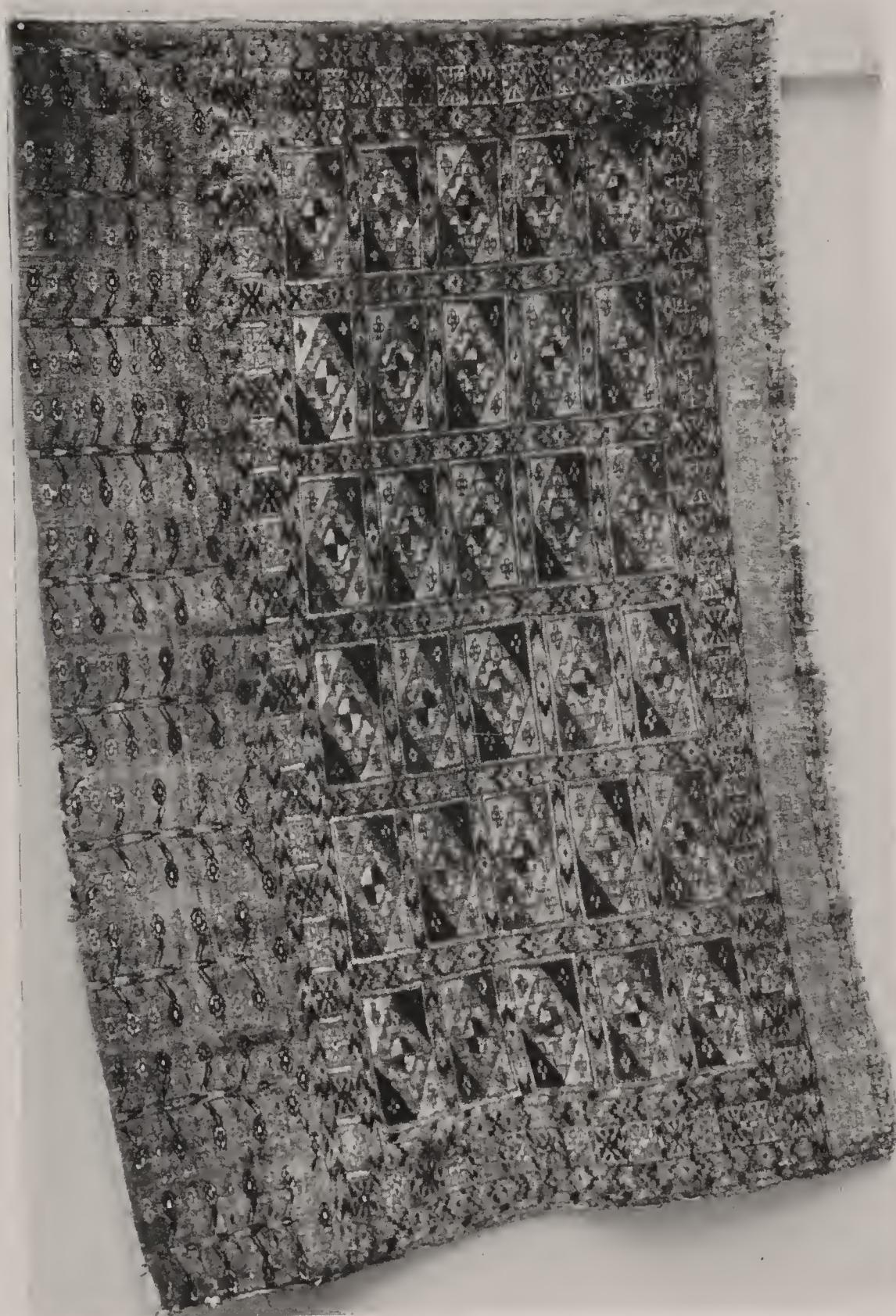
102. CAUCASIAN. FIRST HALF OF XIX CENTURY



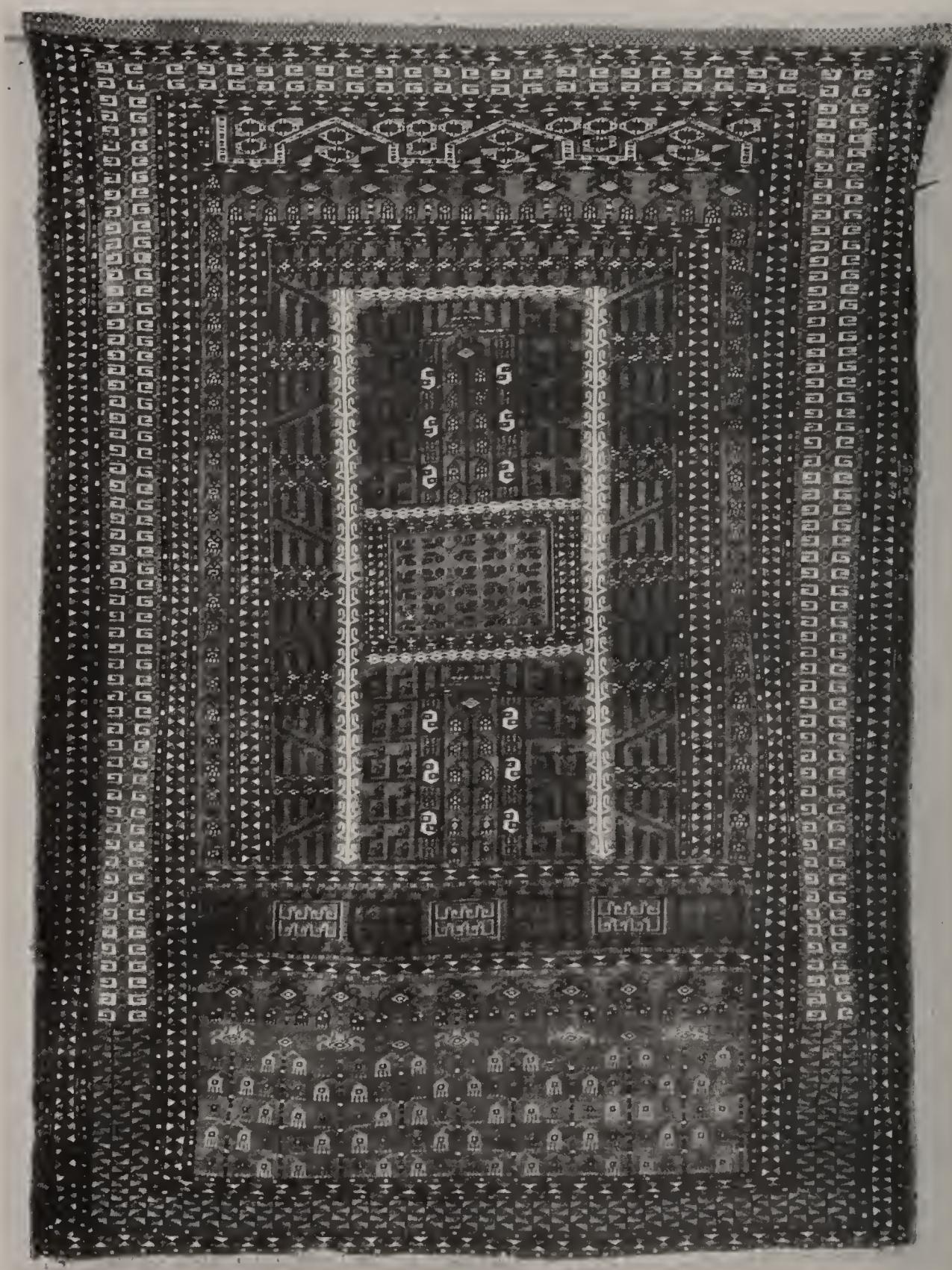
103. TEKKE TURKOMAN. EARLY XIX CENTURY. DETAIL



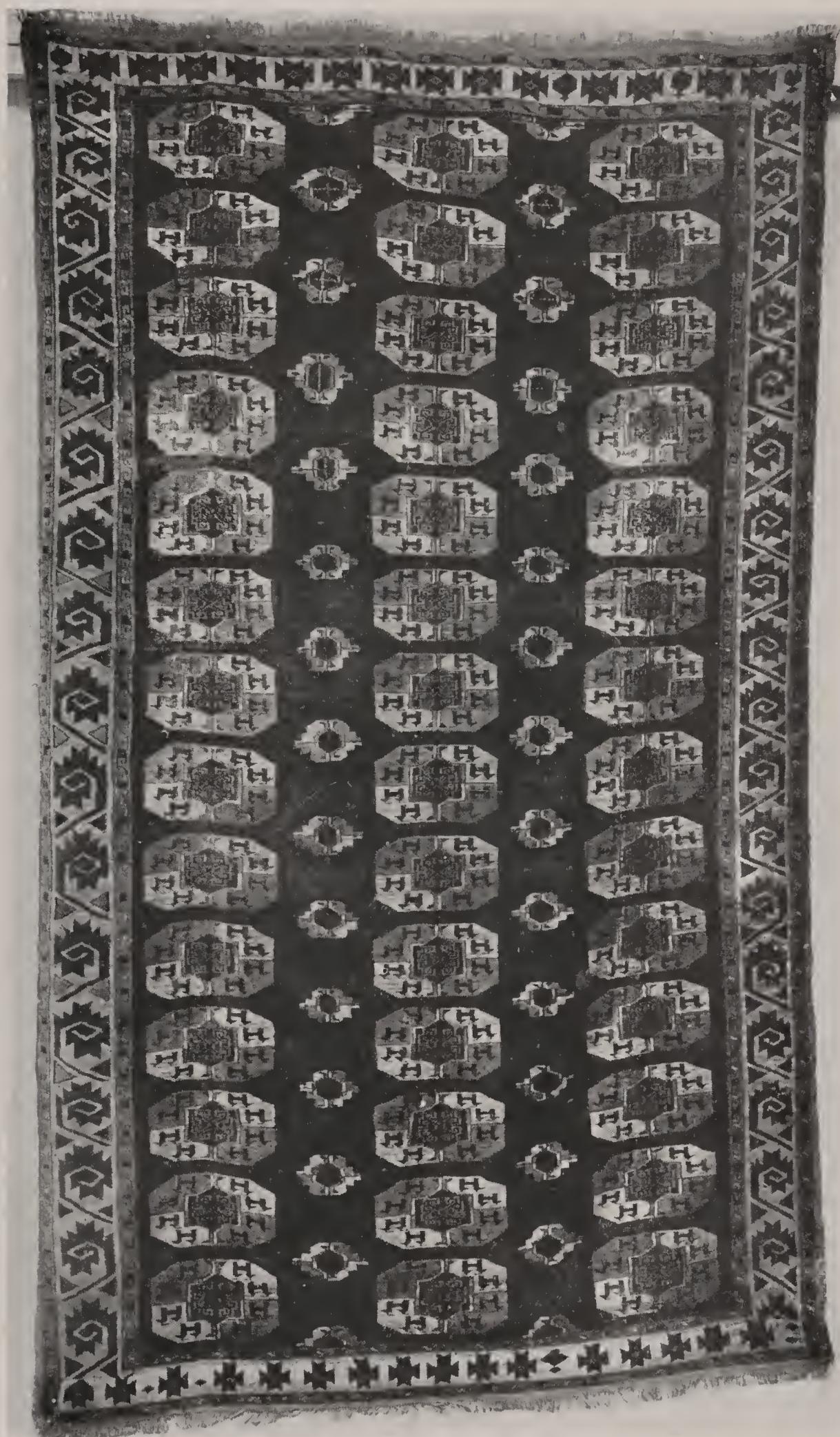
104. TEKKE TURKOMAN. EARLY XIX CENTURY. DETAIL



105. TURKOMAN (TEKKE?). EARLY XIX CENTURY



106. PINDE TURKOMAN. FIRST HALF OF XIX CENTURY



107. SARYK TURKOMAN. EARLY XIX CENTURY



108. YOMUT TURKOMAN. EARLY XIX CENTURY. DETAIL



109. YOMUT TURKOMAN. EARLY XIX CENTURY. DETAIL



110. SARYK OR YOMUT TURKOMAN. FIRST HALF OF XIX CENTURY



III. TRANSCASPIA. TURKOMAN. FIRST HALF  
OF XIX CENTURY. DETAIL



112. TRANSCASPIA. TURKOMAN. FIRST HALF OF XIX CENTURY  
DETAIL



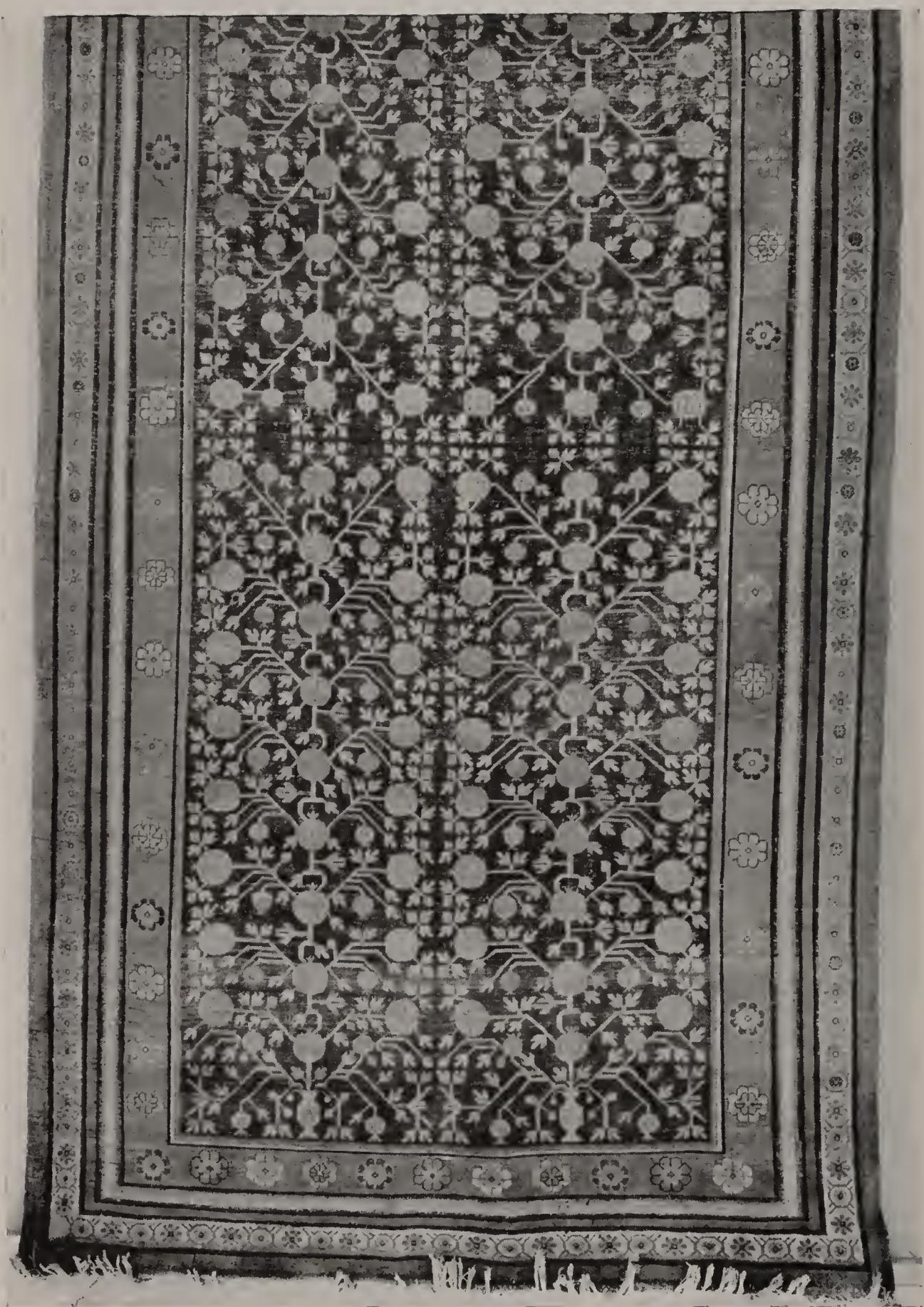
113. BOKHARA (BESHIR). XIX CENTURY. DETAIL



114. BELUCHISTAN. XIX CENTURY



115. BELUCHISTAN. XIX CENTURY



116. KASHGAR. LATE XVIII OR EARLY XIX CENTURY. DETAIL



117. KHOTAN (?). XVIII CENTURY. DETAIL



118. CHINESE. XVIII CENTURY



119. CHINESE. XVIII CENTURY. DETAIL



120. CHINESE. XVIII CENTURY



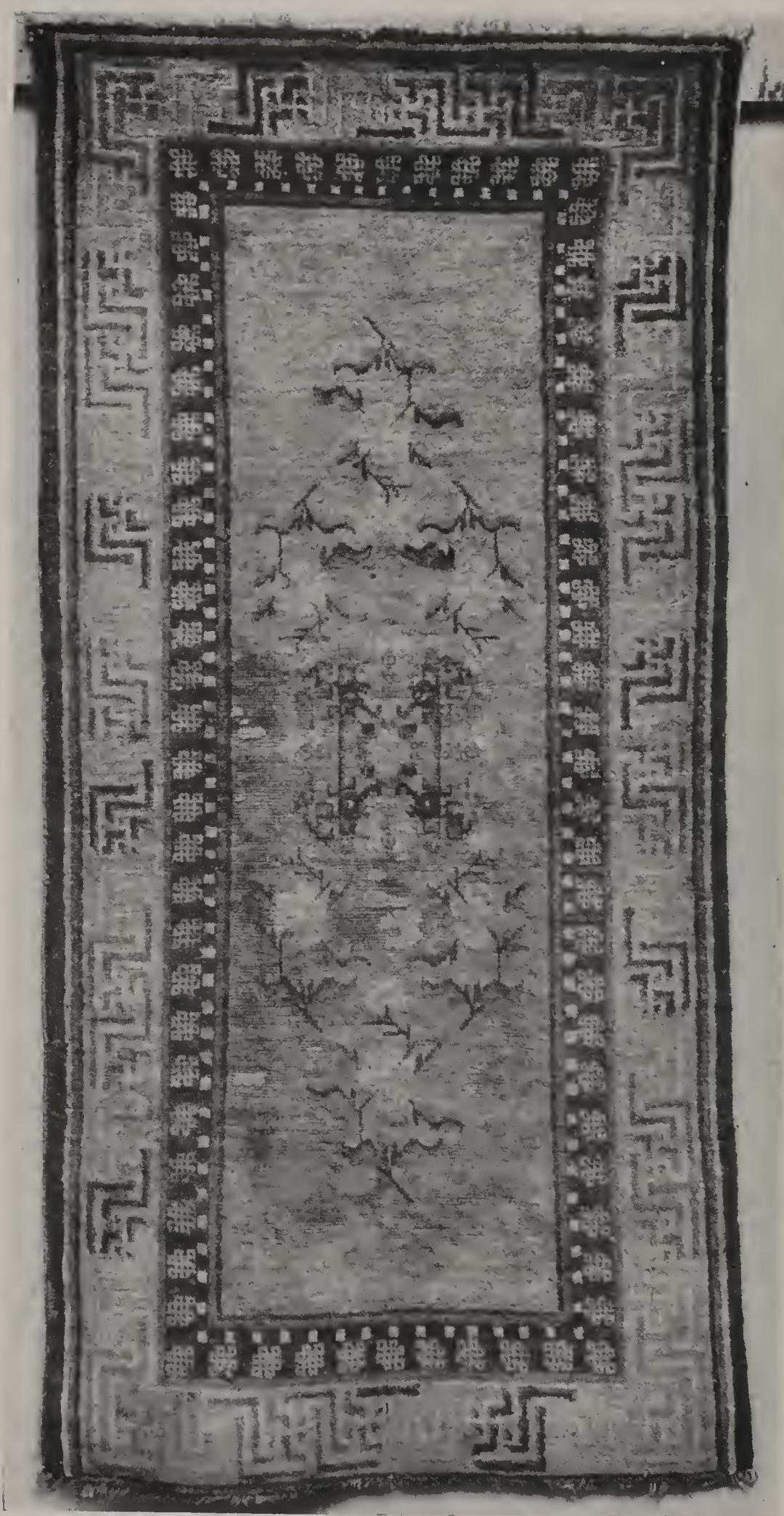
121. CHINESE. LATE XVIII-XIX CENTURY



122. CHINESE. LATE XVIII-XIX CENTURY



123. CHINESE. XIX CENTURY



124. CHINESE. XIX CENTURY



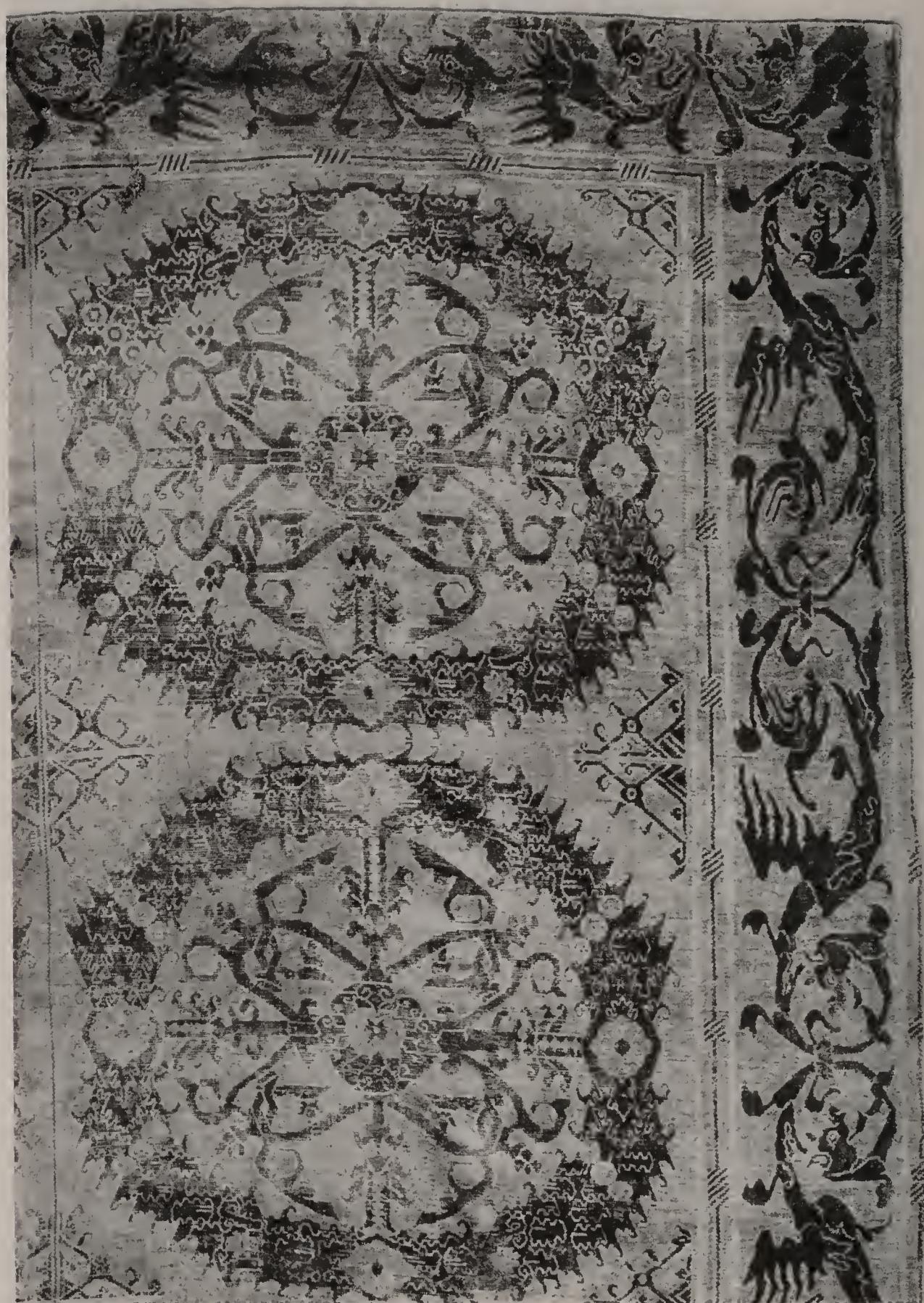
125. CHINESE. XIX CENTURY



126. CHINESE. XIX CENTURY



127. SPANISH. LATE XV CENTURY



128. SPANISH. XVI CENTURY. DETAIL



129. SPANISH. XVII CENTURY. DETAIL

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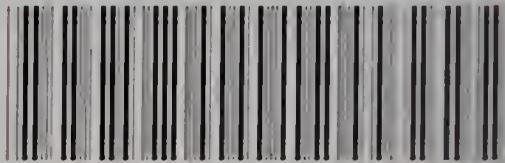








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